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1988-1989 Program Guide

Alumni Association	
Gala	Nov 20
Joseph de Pasquale, Vladimir Sokoloff	Feb 26
Susan Starr	Apr 23
Chamber Music	
Ned Rorem birthday concert at Juilliard	Nov 4
Commencement	Apr 29
Faculty Series	
Seymour Lipkin	Sep 26, Oct 5
Edward Aldwell	Nov 27
David Soyer, Seymour Lipkin	Nov 28
Lionel Party	Mar 14
Federal Reserve Bank of Philadelphia and CIM Series	Oct 5, Nov 2. Dec 7, Feb 1, Mar 1, Apr 5
Lecture Series	
Will Crutchfield	Oct 12, Mar 21
Master Classes	
Betty Allen	Sep 10, Nov 30, Feb 14, Apr 18
Josef Gingold	Nov 19, Nov 20
Michael Tree	Dec 7
Roger Bobo	Feb 6
Richard Goode	Mar 2
Leon Fleisher	Mar 15, Mar 16
Alexander Schneider	Mar 18, Mar 19
Anthony Gigliotti	Mar 29
Henri Temianka	Apr 6
Regine Crespin	Apr 11
Lev Valenko	Apr 15
Jeanne Baxtresser	Apr 20
Opera	
Britten, *The Rape of Lucretia*	Nov 5, Nov 6
Haydn, *The Apothecary*	Nov 8
Collage of American Opera and Musical Theater Scenes	Dec 13, Dec 14
Cavalli, *L'Ormindo*	Feb 5

Morrill, *Perlimplín*	Feb 18, Feb 19
Evening of Operatic Ensembles	Mar 3
Davies, *The Lighthouse*	Mar 17
Ravel, *L'enfant et les Sortilèges* and Puccini, *Gianni Schicchi*	Apr 15

Orchestra — Oct 2, Oct 30, Feb 7, Feb 9, Feb 11, Apr 26, May 4, 7, 11, 14

Other Performances

Guild of Organists Concert	Jan 14
James Wolfensohn Concert Series	Mar 28

CALVIN LIDDLE

contrabass



in recital

THE CURTIS INSTITUTE OF MUSIC

AUGUST 28, 1988

Background

CALVIN LIDDLE at the age of twelve began studying the bass. Six years later he was accepted into the Curtis Institute of Music. There he studied with Roger Scott, Principle Bass of the Philadelphia Orchestra. Calvin has recently been under the tutelage of Edwin Barker, Principle Bass of the Boston Symphony.

Calvin has performed with the Philadelphia Orchestra, the Grand Teton Festival Orchestra, the Opera Orchestra of Philadelphia, the Concerto Soloists, and the South Jersey Symphony.

HUGH SUNG began studying the piano with his mother at the age of three. He has studied with Susan Starr, Eleanor Sokoloff, George Bolet and is presently studying with Seymour Lipkin at the Curtis Institute of Music.

Hugh has appeared as a soloist with the Philadelphia Orchestra twice. He has concertized frequently in his home town of Philadelphia, as well as in Alabama, New Jersey, Florida, and Banff, Alberta.

RONALD LIPSCOMBE is a graduate of the Manhattan School of Music. He has attended the Marlboro Music Festival twice and has also been under the tutelage of Casals and Fournier.

Ronald's professional experience includes a World Tour with the New York Philharmonic, and has played with the Washington Symphony, the Symphony of New York, and an Alice Tully Hall recital.

Program

Sonata — *Henry Eccles*
Largo
Corrente, Allegro con spirito
Adagio
Vivace

Chanson Triste — *Serge Koussevitzky*
Valse Miniature

Intermission

Hymns
From all that dwell below the skies
A mighty Fortress is our God
Like a river glorious

Dueto for Violincello and Contrabass — *G. Rossini*

Hymns

From all that dwell below the skies

From all that dwell below the skies Let the Creator's praise arise: Alleluia! Alleluia! Let the Redeemer's Name be sung Through every land, by every tongue. Alleluia!

Eternal are thy mercies, Lord; Eternal truth attends thy Word: Alleluia! Alleluia! Thy praise shall sound from shore to shore, Till suns shall rise and set no more. Alleluia! Amen.

A mighty Fortress is our God

A mighty Fortress is our God, A Bulwark never failing; Our Helper he amid the flood Of mortal ills prevailing. For still our ancient foe Doth seek to work us woe; His craft and pow'r are great; And, armed with cruel hate, On earth is not his equal.

Did we in our own strength confide, Our striving would be losing; Were not the right Man on our side, The Man of God's own choosing. Dost ask who that may be? Christ Jesus, it is he, Lord Sabaoth his Name, From age to age the same, And he must win the battle.

Like a river glorious

Like a river glorious Is God's perfect peace, Over all victorious In its bright increase; Perfect, yet it floweth Fuller ev'ry day,-Perfect, yet it groweth Deeper all the way.

Ev'ry joy or trial Falleth from above, Traced upon our dial By the Sun of Love. We may trust him fully All for us to do; They who trust him wholly Find him wholly true.

REFRAIN: Stayed upon Jehovah, Hearts are fully blest, Finding, as he promised, Perfect peace and rest. Amen.



THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director
Rittenhouse Square
Phila PA 19103

FIRST SEMESTER 23 OCTOBER TO 16 DECEMBER

xcept for the few special events noted below, all our concerts begin
t 8:00pm, free and open to the public. Seating is simple: first come,
irst served. You'll nearly always get a seat if you arrive before
:00pm. On one or two events each semester we have a limited seating
roblem because of the Hall's space limitations during certain con-
erts. On such evenings early arrival is urged. We have a 24-hour
aped program message. Calling that number a day or so before a concert
ill provide you with up-to-date particulars ((215)893-5261).
e think this season will give you further proof of Rachmaninoff's
ontention that "Music is enough for a lifetime - but a lifetime is
ot enough for music."

NDAY 23 OCTOBER: STUDENT RECITAL 3:00PM
noring composer/alumnus Ned Rorem on his 65th birthday.
REM: Day Music (Nicholas Kitchen, violin/Meng-Chieh Liu, piano) SEVEN
NGS (Laura Mashburn, mezzo-soprano, Robert Koenig, piano) SANTA FE SONGS:
nn Kramar, baritone/Pamela Frank, violin/Scott Ligocki, viola/Derek Barnes,
llo/Eric Zivian, cello) MOURNING SCENE Timothy Sarris, baritone/Pamela
ank, violin/Scott Ligocki, viola/Wilhelmina Smith, cello) TRIO: Joshua Smith,
ute/Derek Barnes, cello/Meng-Chieh Liu, piano)

NDAY 24 OCTOBER: STUDENT RECITAL
ETHOVEN: Sonata Op. 7. CHOPIN: Etude Op. 10/4 (Lucille Chung, piano). BRAHMS:
olin Sonata No. 3 (Juliette Kang, violin/Anthony Hewitt, piano). BERG: String
artet, Op. 3 (Pamela Frank & Emi Resnick, violins/Zvi Carmelli, viola/Derek
rnes, cello).

DNESDAY 26 OCTOBER: STUDENT RECITAL
AHMS: Cello Sonata Op. 38 (Soo-Hyun Lee, cello/Eileen Buck, piano). SCHU-
RT: Du bist die Ruh, Frühlingsglaube, Die Forelle, An die Musik
BUSSY: Fetes galantes I (Jennifer D. Jones, soprano/Gary Grass, piano).
AHMS: Viola Sonata in Eb (En-Sik Choi, viola/Soo JIn Park, piano).

IDAY 28 OCTOBER: STUDENT RECITAL
CHMANINOFF: "O cease thy singing, maiden fair" "Here beauty dwells"
MSKY-KORSAKOV: "Hymn to the Sun" THOMAS: "Je suis Titania" (Milayne Mona,
loratura/Gary Gress, piano) MORRILL: Suite for Solo Horn (Richard King,
rn)

NDAY 31 OCTOBER: STUDENT RECITAL
YDN: String Quartet, Op. 74/1 (Nicholas Kitchen & Ruggero Allifranchin,
olins/En-Sik Choi, viola/Wendy Sutter, cello). RAVEL: Sonatine CHOPIN:
promptu in Ab. Polonaise in C# minor (Angela Au, piano)

DNESDAY 2 NOVEMBER: STUDENT RECITAL

IDAY 4 NOVEMBER: STUDENT RECITAL:
CH: Partita No. 2 in D minor (Judith Ingolfsson, violin) ROREM: Cycle of
y Songs (Jennifer D. Jones, soprano/Gary Gress, piano)

SATURDAY 5 NOV: AT THE HAVERFORD SCHOOL AT 8:00PM
Opera Department presents Britten's The Rape of Lucretia. Seats are $10.00 They may be obtained by calling Miss Finestone at 893-7902, and also at door on evening of performance.
SUNDAY 6 NOVEMBER: AT THE HAVERFORD SCHOOL AT 3:00PM
Repeat of above performance. Details are the same, but note 3:00pm time
MONDAY 7 NOVEMBER: STUDENT RECITAL
HINDEMITH: Viola Sonata Op. 11/4 BRUCH: Romanze (GErry Rice, viola/Gary Gress piano) GRANADOS: La Maya y El Ruisenor OBRADORS: Con Amores la mi Madre VALVERDE: Claviletos PONCE: Estrellita (Lisa Barrientos, sopranoa/ , piano) GARFIELD: Quartet for Bassoon and Strings (Matthew Bender, bassoon/Yumi Hwang, violin/Jean-MarcApap, viola/Peter Parthun, cello) ALBENIZ Evocacion CHOPIN: Barcarolle SCRIABIN: Etudes Op. 42/4 & 5 (Tania Lee, piano
TUESDAY 8 NOVEMBER: OPERA IN CURTIS HALL 8:00PM
Opera Department presents Haydn's The Apothecary.
Limited Seating.

WEDNESDAY 9 NOVEMBER: STUDENT RECITAL
HINDEMITH: Bassoon Sonata BERNAUD: Hallucinations for Bassoon (Matthew Bender bassoon/Eileen Buck, piano)
FRIDAY 11 NOVEMBER: STUDENT RECITAL

MONDAY 14 NOVEMBER: STUDENT RECITAL
BRAHMS: Violin Sonata No. 3 (Wanchi Huang, violin/Peter Miyamoto, piano) CONUS Violin COncerto in E minor (Siyeon Ryu, violin/Eunyoung Kwak, piano) HINDEMITH Viola SOnata OP. 11/5 (Stephen Werczynski, viola)
WEDNESDAY 16 NOVEMER: STUDENT RECITAL
A Vocal Evening, directed by Mrs. Rawson
FRIDAY 18 NOVEMBER: STUDENT RECITAL
BACH: Suite No. 4 in Eb major (Derek Barnes, cello) BRAHMS: Piano Quintet in Fm (Hyuna Kim & Huifang Chen, violins/Caroline Coade, viola/Thomas Kraines, cello/Eileen Buck, piano) SCHUBERT: Auf dem Strom (Nicola Averill, horn/Michae Schade, tenor/Laura Muse, piano)MOZART: Piano Sonata in F K 533 CHOPIN: Ballade No. 2 (Peter Miyamoto, piano)
MONDAY 21 NOVEMBER: STUDENT RECITAL
Music by the Curtis Compostion Class
WEDNESDAY 23 NOVEMBER: STUDENT RECITAL

MONDAY 28 NOVEMBER: STUDENT RECITAL

WEDNESDAY 30 NOVEMBER: STUDENT RECITAL

FRIDAY 2 DECEMBER: STUDENT RECITAL
SCHUBERT: "Arpeggione" SOnata (Mirjam Ingolfsson, violin/Lucille Chung, piano)
MONDAY 5 DECEMBER: STUDENT RECITAL
PROKOFIEV: Violin Concerto No. 2 (Wanchi Huang, violin/Eileen Buck, piano) Three arias by PUCCINI: "Senza Mamma" "Signore ascolta" "O mio babbino caro" (Lisa Barrientos, soprano/Meng-Chieh Liu, piano)
TUESDAY 6 DECEMBER: BENEFIT CONCERT
Gary Graffman & The Guarneri Quartet Music by Grieg, Mozart, and Korngold Call Miss Finestone (893-7902) for prices.
WEDNESDAY 7 DECEMBER: SENIOR STUDENTS ORCHESTRA WILLIAM SMITH COND.
Concerto performances by graduating students **limited seating** come early
MONDAY 12 DECEMBER: STUDENT RECITAL
WEDNESDAY 14 DECEMBER: STUDENT RECITAL
FRIDAY 16 DECEMBER: STUDENT RECITAL

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

BETTY ALLEN MASTER CLASSES

Saturday, September 10
1-4 p.m

All songs and arias in English
20 minutes for each singer
Break at 2.30

Olive Lynch: Floyd's "Ain't It a Pretty Night"

Perry Brisbon: Samuel Barber's "Outside This House" from Vanessa

Lynn Eustis: Douglas Moore's "Willow Song" from Baby Doe

John Kramar: Samuel Barber's "In the Wilderness"

(1) Lorie Gratis: Samuel Barber's "St. Ita's Vision" "The Heavenly Banquet"

Jennifer Jones: Rorem's "Cycle of Holy Songs" Psalm 142 and 148

~~Tuesday,~~ November ~~8~~ Wednesday 3c
1-4 p.m

Oratorio IIJ

Michael Schade: Haydn "Thou Shalt Break Them"

Lorie Gratis: Stravinsky: Jocaste's Aria from Oedipus Rex

Michele Nonnenmacher: Bach Magnificat & Vivaldi Gloria

Lynn Eustis: Brahms Requiem Solo

Nancy Stott: Haydn O, Thou That Tellest Good Tidings

Jenny Wollerman: Faure Pie Jesu

Tuesday, February 14

Lieder and French songs

Jennifer Jones: Debussy - "Fantouches"

Milayne Mona: Strauss - "Standchen"

Deborah Norin: Debussy - "Romance"

Karie Brown Faure - "En Soudine"

Jenny Wollerman: Polenc - "C"

Michele Nonnenmacher: Poulenc - "Hotel" and "Sanglots"

John Kramar: Poulenc - Chanson d'Orkenise Songlots



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 26 September at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

Seymour Lipkin, piano

Sonata No. 3 in C major, Op. 2, No. 3 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio
- Scherzo: allegretto
- Allegro assai

Sonata No. 15 in D major, Op. 28 "Pastorale" — Beethoven
- Allegro
- Andante
- Scherzo: allegro assai
- Rondo: allegro non troppo

Seymour Lipkin

INTERMISSION

Sonata No. 9 in E major, Op. 14, No. 1 — Beethoven
- Allegro
- Allegretto
- Rondo: allegro comodo

Sonata No. 23 in F minor, Op. 57 "Appassionata" — Beethoven
- Allegro assai
- Andante con moto
- Allegro ma non troppo

Seymour Lipkin

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Music, verily, is the mediator between intellectual and sensuous life . . . the one incorporeal entrance into the higher world of knowledge which comprehends mankind but which mankind caN not comprehend.

Ludwig van Beethoven

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized.
Our building is unique, irreplaceable, and burnable: no smoking!
The Steinway is the official piano of The Curtis Institute of Music.

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THE FRIENDS OF CURTIS

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC

conducted by

OTTO-WERNER MUELLER

with

JAIME LAREDO, *violin*



AT THE HAVERFORD SCHOOL
FRIDAY 30 SEPTEMBER 1988 AT 8:00pm

AT THE ACADEMY OF MUSIC
SUNDAY 2 OCTOBER 1988 AT 8:00pm

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

conducted by

OTTO-WERNER MUELLER

with

JAIME LAREDO, *violin*

Don Juan, Op. 20 (1889) — Richard Strauss (1864-1949)

Concerto for Violin and Orchestra, Op. 14 — Samuel Barber (1910-1981)
Allegro
Andante
Presto in moto perpetuo

Jaime Laredo, violin

INTERMISSION

Symphony No. 1 in F minor, Op. 10 (1925) — Dmitri Shostakovich (1906-1975)
Allegretto - Allegro non troppo
Allegro
Lento - Largo
Lento - Allegro molto

SYNOPSIS

ACT ONE

The Choruses describe the background of the rise of the Tarquins and the Graeco-man war. They reveal that they will witness the tragedy of Lucretia and Tarquinius "rough eyes which once have wept with Christ's own tears"

Tarquinius Sextus, the son of the king, is drinking with his fellow generals, Collatinus and Junius, and discussing their wager of the night before, when they had paid a surprise visit to Rome. Only Lucretia, wife of Collatinus, was found virtuously at home. Junius is bitter with jealousy, and taunts Tarquinius that not even he would attempt to dishonor such chastity. Sensing, perhaps, something in her that is greater than he is, Tarquinius sets out for Rome to "prove Lucretia chaste". The Male Chorus describes his headlong ride

The second scene overlaps the first in time. Lucretia and her attendants, Lucia and Bianca, are shown spinning and folding linen, while the Female Chorus comments on the fate of women who wait at home and yearn for the unattainable. Tarquinius arrives unexpectedly and is offered hospitality for the night

ACT TWO

The Choruses again describe th Etruscan domination of Rome and the unrest of the people.

Lucretia is revealed asleep, dreaming of Collatinus. She is wakened by Tarquinius, who attempts to persuade her of her desire for him. Failing in this, he threatens Lucretia at swordpoint and rapes her. The Choruses struggle to find meaning in such outrage.

It is the following morning. Lucia and Bianca are arranging flowers. Lucretia enters, alternately heavy-hearted and hysterical, as she sends for Collatinus to come to her at once. When Collatinus arrives, she greets him in mourning attire and tells him of the rape. Unable to accept her husband's consolation and forgiveness, she kills herself. The other characters mourn her tragic death with a great outcry: "Is it all? Is this it all?"

The Female Chorus also questions the purpose of such tragedy, and struggles to retain her faith But the Male Chorus offers the vision of the redemptive power of Christ.

ABOUT THE OPERA

The Rape of Lucretia, premiered at Glyndebourne in 1946, was the first of Britten's several chamber operas written in reaction to the enormous expense and physical complexity which had plagued the premiere of *Peter Grimes* the year before. Although calling for only eight singers and thirteen instrumentalists, *Lucretia* is rich in sonority, and overwhelming in dramatic effect

For the libretto, Britten turned to Ronald Duncan, a poet whose striking imagery colors the work from beginning to end. The source of the text extends back via Shakespeare to Livy and Ovid, but the immediate inspiration is Andre Obey's play *Le Viol de Lucrece*, written in 1931. It was Obey who introduced the device of the two Choruses, who comment on the action from a Christian standpoint; but Duncan took the idea a lot further, even allowing the Choruses at times to enter the minds of the characters and attempt to influence the action

The rape of Lucretia at the hands of the son of the hated Etruscan King, Tarquinius Superbus, was the trigger which caused the Roman people to overthrow their tyrants and establish the consulate. In Britten's opera, however, such political motives are balanced with philosophical, human, and moral concerns. In choosing to emphasize the moral and personal over the philosophical and political, the present production is taking only one of the many routes towards revealing the richness of such a complex and varied work

PRODUCTION STAFF

Stage Director ..... **Roger Brunyate**
Conductor ..... **Mark Russell Smith**
Assistant Conductor ..... **David Hayes**
Principal Coach ..... **Danielle Orlando**
Coaches ..... **Louis Menendez**
Susan Nowicki

Production Manager ..... **Ralph Batman**
Set Designer ..... **Michael Franklin White**
Costumer ..... **Shelley Joyce**
Lighting Designer ..... **George McMahon**
Properties ..... **Ralph Batman**
Wardrobe Master ..... **Michael DiNenno**

Costumes supplied by A. T. Jones & Sons, Baltimore
Scenery built by Design Arts Technology, Baltimore

The running crew is drawn from pupils of the Haverford School, under the technical direction of Steve Stephenson, to whom we offer our heartfelt thanks.

The set and costumes are based upon those for a previous production by the same director for the Four Corners Opera in Durango, Colorado. Curtis gratefully acknowledges the support of David Porter and W. K. von Fauser, the set and costume designers for that production, and of Judith Turano and Robert Gregori, co-artistic directors of the Four Corners Opera

This is a co-production with the Peabody Conservatory, Baltimore, which will perform the opera in December, and joins with The Curtis Institute in sharing certain material expenses

CURTIS OPERA DEPARTMENT

Roger Brunyate *Acting Head of Department*
Mikael Eliasen *Director of Musical Studies*
Danielle Orlando *Principal Coach*

Marciem Bazell *Make-up*
Wayne Conner *Opera History*
Jenny Diggs *Dance*
Louis Menendez *Staff Pianist*
Teresa Nevola *Co-ordinator*
Susan Nowicki *Staff Pianist*
Teresa Roebuck *Music*

THE ORCHESTRA

VIOLINS
Ruggero Allifranchini
Sang-Eun Bae
Choong-Jin Chang
Huifang Chen
Kimberly Fisher
Ghislaine Fleischmann
Pamela Frank*
Jennifer Haas
Wanchi Huang
Yumi Hwang
Judith Ingolfsson
Ellen-Maria Justen
Gloria Justen
Alexander Kerr
Hyuna Kim
Miera Kim
Nicholas Kitchen
Elissa Koljonen
Brian Krinke
Suzanne Kurtzman
Yayoi Numazawa
Wendolyn Olson
Jennifer Orchard
Emi Ohi Resnick
Desiree Ruhstrat
Si-Yeon Ryu
Kamilla Schatz
Scott St. John
James Umber
Lisamarie Vana
Qin Wang
Eugene Watanabe
Ayako Yoshida

VIOLAS
Anna Marie Ahn
Jean-Marc Apap
J. David Arnott
Zvi Carmeli
En-Sik Choi
Caroline Coade
Stephen Creswell
William Goodwin
Scott Ligocki
Gerry Rice
Michael Strauss
Stephen Werczynski
Dennise Woodman

*Concert Master

CELLOS
Derek Barnes
Mirjam Ingolfsson
John Koen
Thomas Kraines
Ju Young Lee
Soo Hyun Lee
Kristin Ostling
Peter Parthun
Julie Regan
Sun-Wong Ryang
Wilhelmina Smith
Wendy Sutter

DOUBLEBASSES
Nancy Barr
Glenn Gordon
Eric Gronfor
Don-Michael Hill
Steven Larsen
Geoffrey Osika
Kevin Switalski

HARPS
Kyung-Hee Kim
Chu-Hee Lee
Jung-Wha Lee
Rong Tan

FLUTES
Lisa Byrnes
Kristan Cybriwsky
Joshua Smith
Hye Ri Yoon

OBOES
Jonathan Fischer
Jennifer Kuhns
Peter Smith
Robert Walters

CLARINETS
Richard Hawley
Vinicio Meza
Sean Osborn
Michael Rusinek
Erika Shrauger

BASSOONS
Matthew Bender
John Fekete
Mary Ellen Harris
Daniel Matsukawa

HORNS
Nicola Averill
Brian Foote
Heather Johnson
Richard King
Paul Osmond
Richard Swartz

TRUMPETS
Lisa Burn
Anthony DiLorenzo
Jason Kaufman
Rodney Mack

TROMBONES
John DiLutis
John J. Freeman
Darrin Milling (bass)
Kevin Roberts

TUBA
Craig Knox

PERCUSSION
Stephane Pelegri
A. Scott Robinson
David Weiner
George Yerrid

ORCHESTRA LIBRARIAN
Dr. Edwin E. Heilakka

ORCHESTRA MANAGER
Richard Zuch

KEYBOARD
Meng-Chieh Liu
Christi Muse

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

October 5, 1988
12:15 p.m.

I

tring Quartet Opus 76 No. 1 in G Major — Franz Josef Haydn

Allegro con spirito
Adagio sostenuto
Menuetto: Presto
Allegro ma non troppo

II

ring Quartet, Opus 96, in F Major — Antonin Dvorak

Allegro ma non troppo
Lento
Molto vivace
Finale (Vivace ma non troppo)

NICHOLAS KITCHEN - violin
RUGGERO ALLIFRANCHINI - violin
EN SIK CHOI - viola
WENDY SUTTER - cello

No Smoking Please
Next Curtis Concert
Wednesday, November 2, 1988



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 5 October at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

Seymour Lipkin, piano

Sonata No. 1 in F minor, Op. 2, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro
Adagio
Menuet: Allegretto
Prestissimo

Sonata No. 13 in Eb major, Op. 27, No. 1 — Beethoven
Andante
Allegro molto e vivace
Adagio con espressione
Allegro vivace

Seymour Lipkin

INTERMISSION

Sonata No. 10 in G major, Op. 14, No. 2 — Beethoven
Allegro
Andante
Scherzo: Allegro assai

Sonata No. 30 in E major, Op. 109 — Beethoven
Vivace, ma non troppo
Prestissimo
Andante molto cantabile ed espressivo

Seymour Lipkin

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

There should be a single Art Exchange in the world, to which the artist would simply send his works and be given in return as much as he needs. As it is, one has to be half a merchant on top of everything else, and how badly one goes about it!

Ludwig van Beethoven

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 7 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

Sepp Grotenhuis, piano

Sonata in Bb major, K 333 (315c) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Andante cantabile
- Allegretto grazioso

Sonata No. 2 in A major, Op. 2, No. 2 — Ludwig van Beethoven (1770-1827)
- Allegro vivace
- Largo appassionato
- Scherzo: Allegretto
- Rondo: Grazioso

Sepp Grotenhuis

INTERMISSION

Impromptu Op. 90, No. 2 — Franz Schubert (1797-1828)

Impromptu Op. 90, No. 3

Sonata No. 2 in Bb minor, Op. 35 — Frederick Chopin (1810-1849)
- Grave - Doppio movimento
- Scherzo
- Marche funebre
- Presto

Sepp Grotenhuis

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Sepp Grotenhuis: Graduated student of Gary Graffman

The piano bard, the piano rhapsodist, the piano mind, the piano soul is Chopin. Tragic, romantic, lyric, heroic, dramatic, fantastic, soulful, sweet, dreamy, brilliant, grand, simple: all possible expressions are found in his compositions, and all are sung by him upon his instrument.

Anton Rubinstein

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THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

October 10, 1988

Mr. Yo Yo Ma
7 Edge Hill Road
Winchester, Massachusetts

Dear Mr. Ma:

Four students will play for you at Curtis on Friday morning, November 4, at ten o'clock:

Peter Parthun	Bach - Suite No. 4
Ju Young Lee	Elgar - Concerto for Cello
Wilhelmina Smith	Kodaly - Unaccompanied Sonata
John Koen	Herbert - Concerto for Cello

The first two are students of Orlando Cole, and the other two are students of David Soyer. Wilhelmina Smith will play first since she has a rehearsal with William Smith for the Philadelphia Orchestra's Student Audition Winners Concert later that morning.

We are all delighted that you will be returning to Curtis. Please let Gary or me know if there are any special arrangements you would like us to make.

Sincerely yours,

Vera P. Smeotle

Executive Assistant



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 10 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

AVNER ARAD

French Suite No. 6 E major, S. 817 — Johann Sebastian Bach (1685-1750)
Allemande - Courante - Sarabande -
Gavotte- Polonaise - Minuet -
Bourée - Gigue

Sonata No. 31 in A-flat major, Op. 110 — Ludwig van Beethoven (1770-1827)
Moderato cantabile espressivo
Allegro molto
Adagio ma non troppo - Fuga - Allegro ma non troppo -
Arioso - Listesso tempo della fuga - Tempo primo

Sonata for Piano — Paul Ben-Haim (1897-1984)
Preambule

Polonaise in A-flat major, Op. 53 — Frederick Chopin (1810-1849)

Avner Arad

INTERMISSION

Fantasy in C major, Op. 17 — Robert Schumann (1810-1856)
Durchaus phantastich und leidenschaftlich vorzutragen
Mässig. Durchaus energisch.
Langsam getragen. Durchweg leise zu halten.

Avner Arad

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Avner Arad: Graduaing student of Seymour Lipkin

Music is the fragrance of the universe . . .

Giuseppe Mazzini

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 12 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

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Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Sunday 23 October 1988 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

FIRST STUDENT RECITAL

CELEBRATING THE 65TH BIRTHDAY
OF
NED ROREM

Mourning Scene (II Samuel 1:19-27) — Ned Rorem (1923-)

Timothy Sarris, baritone
Pamela Frank, violin Nicholas Kitchen, violin
Scott Ligocki, viola Wilhelmina Smith, cello

Day Music — Rorem
- Wedge and Doubles
- Pearls
- Extreme Leisure (or The Gallows Revisited)
- Bats
- Billet doux
- Another Ground
- Yellows
- A Game of Chess Four Centuries Ago

Nicholas Kitchen, violin
Meng-Chieh Liu, piano

What if Some Little Pain — Rorem
My Papa's Waltz
Early in the Morning
Snake
Rain in Spring
I am Rose
Visits to St. Elizabeth's

Laura Mashburn, mezzo-soprano
Robert Koenig, piano

INTERMISSION

Trio for Flute, cello, and Piano — Rorem
- Largo misterioso - Allegro
- Largo
- Andante
- Allegro molto

Joshua Smith, flute Derek Barnes, cello
Meng-Chieh Liu, piano

Santa Fe Songs — Rorem

John Kramar, baritone
Pamela Frank, violin Scott Ligocki, viola
Derek Barnes, cello Eric Zivian, piano

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Nicholas Kitchen: Graduating student of Szymon Goldberg
Meng-Chieh Liu: Student of Eleanor Sokoloff
Laura Mashburn: Graduate student in the Opera Department with Roger Brunyate
Robert Koenig: Student of Dr. Vladimir Sokoloff
John Kramar: Graduate student in the Opera Department with Roger Brunyate
Pamela Frank: Graduating student of Jaime Laredo
Scott Ligocki: Graduating student of Michael Tree
Derek Barnes: Student of Orlando Cole
Eric Zivian: Graduating student of Gary Graffman
Timothy Sarris: Graduate student in the Opera Department with Roger Brunyate
Wilhelmina Smith: Graduating student of David Soyer
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Ned Rorem: Curtis '44

If music could be translated into human speech, it would no longer need to exist.

- Ned Rorem

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 24 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SECOND STUDENT RECITAL

Piano Sonata in E-flat major, Op. 7 (1797) — Ludwig van Beethoven (1770-1827)
- Allegro molto e con brio
- Largo con grande expressione
- Allegro
- Rondo: Poco allegretto e grazioso

Etude in C# minor, Op. 10, No. 4 — Frederick Chopin (1810-1849)

Lucille Chung, piano

Sonata for Violin and Piano No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Juliette Kang, violin
Anthony Hewitt, piano

INTERMISSION

String Quartet, Op. 3 — Alban Berg (1885-1935)

Pamela Frank, violin Emi Ohi Resnick, violin
Zvi Carmeli, viola Derek Barnes, cello

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Lucille Chung: Student of Eleanor Sokoloff
Juliette Kang: Student of Jascha Brodsky
Anthony Hewitt: Student of Leon Fleisher
Pamela Frank: Graduating student of Jaime Laredo
Emi Ohi Resnick: Student of Szymon Goldberg
Zvi Carmeli: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole

Felix Galimir prepared the Berg

Voices, instruments, and all possible sounds - even silence itself - must tend toward one goal, which is expresson . . .
- Christoph Willibald Gluck

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 26 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRD STUDENT RECITAL

Du bist die Ruh
Frühlingsglaube
Die Forelle
An die Musik

Franz Schubert
(1797-1828)

Fêtes galantes I
En sourdine
Fantoches
Clair de lune

Claude Debussy
(1862-1918)

Cycle of Holy Songs
Psalm 134
Psalm 142
Psalm 148
Psalm 150

Ned Rorem
(1923-)

Jennifer D. Jones, soprano
Gary Gress, piano

Sonata for Cello and Piano
No. 1 in E minor, Op. 38
Allegro non troppo
Allegro quasi menuetto
Allegro

Johannes Brahms
(1833-1897)

Soo Hyun Lee, cello
Eileen Buck, piano

INTERMISSION

Sonata for Viola and Piano
No. 2 in Eb major, Op. 120, No. 2
Allegro amabile
Appassionato ma non troppo allegro
Andante con moto
Allegro

Brahms

En-Sik Choi, viola
Soojin Park, piano

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Jennifer D. Jones: Graduating student in the Opera Department with Roger Brunyate
Gary Gress: Student of Dr. Vladimir Sokoloff
Soo Hyun Lee: Student of Orlando Cole
Eileen Buck: Student of Dr. Vladimir Sokoloff
En-Sik Choi: Student of Joseph de Pasquale
Soojin Park: Graduating student of Gary Graffman

I am more and more convinced that music, by its very nature, is something that cannot be poured into a tight and traditional form. It is made up of colors and rhythms.

- Claude Debussy

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 28 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FOURTH STUDENT RECITAL

The Daisies — Samuel Barber (1910-1981)
Sure on This Shining Night

Neue Liebe, Op. 19, No. 4 — Felix Mendelssohn (1809-1847)

Donde lieta usci — Giacomo Puccini (1858-1924)
(from La Bohème)

Jenny Wollerman, soprano
Robert Koenig, piano

Sonata in Bb major, K. 333 (315c) — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante cantabile
Allegretto grazioso

Eric Zivian, piano

INTERMISSION

O Cease thy singing, maiden fair — Sergei Rachmaninoff (1873-1943)
Here beauty dwells

Hymn to the Sun — Nicolai Rimsky-Korsakoff (1844-1908)
(from Le Coq d'Or)

Je suis Titania — Ambroise Thomas (1811-1896)
(from Mignon)

Milayne Mona, soprano
Gary Gress, piano

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Eric Zivian: Graduating student of Gary Graffman
Jenny Wollerman: Student of Marlena Malas
Robert Koenig: Student of Dr. Vladimir Sokoloff
Milayne Mona: Graduating student of Marianne Casiello
Gary Gress: Student of Dr. Vladimir Sokoloff

Of every music it is true to say that the song begins where the word stops. - Jacques Maritain

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 31 October 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTH STUDENT RECITAL

Sonatine for Piano (1903-5) — Maurice Ravel (1875-1937)

Impromptu in A-flat Major, op. 29 — Frederick Chopin (1810-1849)

Polonaise in C-sharp Minor, Op. 26, No. 1 — Chopin

Angela Au, piano

Quartet in C Major, op. 74, No. 1 — Franz Joseph Haydn (1732-1809)

Allegro moderato
Andantino grazioso
Menuetto with Trio
Finale

Nicholas Kitchen, violin Ruggero Allifranchini, violin
En-Sik Choi, viola Wendy Sutter, cello

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

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Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Hye Kyung Kwon: Student of Claude Baker & Seymour Lipkin
Nicholas Kitchen: Graduating student of Szymon Goldberg
Ruggero Allifranchini: Graduating student of Szymon Goldberg
En-Sik Choi: Student of Joseph de Pasquale
Wendy Sutter: Graduating student of David Soyer

Felix Galimir prepared the Haydn

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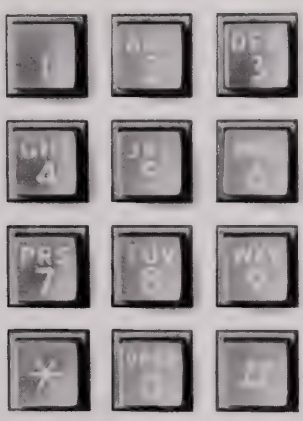
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stagebill
Vol. XVII, No. 2 OCTOBER 1988

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NORTHWEST



LOOK TO US NORTHWEST AIRLINES

Eminent Actress



Julie Harris stars in the Pulitzer-Prize winning* Driving Miss Daisy, *which opens in the Eisenhower Theater on October 11

In 1950, when she was 25 years old, Julie Harris portrayed an awkward, 13-year-old adolescent named Frankie, who was desperate to run off with her brother and his bride on their wedding day, in Carson McCullers' *The Member of the Wedding*. In his review for *The New York Times*, Brooks Atkinson wrote, "In the long, immensely complicated part of the adolescent girl, Julie Harris, a very gifted young actress, gives an extraordinary performance—vibrant, full of anguish and elation by turns, rumpled, unstable, egotistic, and unconsciously cruel." Now, 38 years later, in Alfred Uhry's Pulitzer Prize-winning *Driving Miss Daisy*, a 63-year-old Harris is playing the persnickety Daisy Werthen, a character who is 72 when the play begins and 97 by the end.

"The play is about aging, about realizing that you're losing the freedom you knew and entering a different area of your life, all of which makes you fearful," said Harris during a recent interview. "Age is something very interesting to me. I mean some people who

Above: Julie Harris

David Kaufman

are young in years seem older, and then there are older people who retain a great quality of youth. When the play begins, before Daisy has her heart attack, she's quite a spry lady, really."

Perhaps one of the greatest tributes that can be given an actress emerges when superlatives prove unnecessary for conveying her stature. In the case of Julie Harris, a mere listing of her credits would suffice. At this point in her 40-year career, her name alone stands out—even if it is apt to evoke one particular performance or another in the theatergoer's mind. Her memorable roles are as legendary as they are legion: the original Sally Bowles in *I Am a Camera*, Colombe in *Mlle. Colombe*, St. Joan in *The Lark*, Mrs. Lincoln in *The Last of Mrs. Lincoln*, Emily Dickinson in *The Belle of Amherst*, Charlotte Bronte in *Bronte*....

One measure of Miss Harris's eminence is that she has won five Tony Awards—the most ever awarded to a performer. She has also received two Emmy awards, for her work respectively in "Little Moon of Alban" and "Victoria Regina," both presented by the Hallmark Hall of Fame on NBC. Television viewers would also recognize her more recently as Lilimae Clements in "Knots Landing." Her numerous films include all-time classics such as *East of Eden*, *Requiem for a Heavyweight*, and *Reflections in a Golden Eye*.

While talking about meeting her for the first time over lunch last spring, after she agreed to play Miss Daisy, playwright Alfred Uhry referred particularly to her portrayal of Alva opposite James Dean in *East of Eden*. As he recalls, "Julie was the girl that everyone I knew, including myself, wanted to marry."

"I don't have a real favorite role," said Harris. "I've loved so many of them. I've been very fortunate and blessed, being given these wonderful parts in wonderful plays. It's like a patchwork quilt. They're built into my psyche. Whether I dwell on them or not, these different characters are all a part of me. But mostly, I've been in the right places at the right times. I don't take pride, exactly, in that pride is a funny word to me. I'm grateful and moved by my good fortune.

"I'm fascinated with real lives," continue Harris, "in hearing or learning about all thes unique people, like Robert Louis Stevenson Emily Dickinson, Charlotte Bronte, Dor Carrington, Sonya Tolstoy....It's amazin to realize that we all come from a family, ou unit for the beginning, and then we go ou into the world. Then, how do we make ou way? That's what I find so exciting: the wa people live."

While investing her energies at night i *Tusitala*, James Prideaux's play in which sh recently portrayed the love in Robert Lou Stevenson's life, Harris was studying the pa of Miss Daisy during the day, prior to he ten-month tour that commenced mid-Sep tember in Detroit. For years now, she famous for memorizing all of her lines an familiarizing herself with the character befor showing up at the first rehearsal—though no exactly anathema in the theater, such practice is highly unusual. But, Harris haste to add, it provides her "more freedom an latitude" for working on a given role. Whe asked why she would agree to take on character initiated by another actress whe she's accustomed to originating roles hersel Harris points out that when you do Shak speare or Ibsen, they too have been dor before. She is not alone in considering Mi Daisy with "the greats."

A behind-the-scenes story is already ci culating that soon after committing herself t the tour, Harris was reading the script rath audibly at her Cape Cod home. When sh was finished, her somewhat hard-of-hearin neighbor, Shirley Booth, responded, "We *that's* certainly not a very nice lady."

Indeed, regardless of decibel or interpr tation, Miss Daisy could never be cited "nice." In basing the play on his grandmoth and her chauffeur, Uhry has concocted outrageously cantankerous character who very name is bound to be used in years come as an adjective for an instantly reco nizable type. Superficially, the story of *Dri ing Miss Daisy* is about an elderl Jewish, Atlanta matron and the black chau feur, Hoke, who is employed for her again her wishes by her son. But the drama concer the ineffable ways that Daisy and Ho

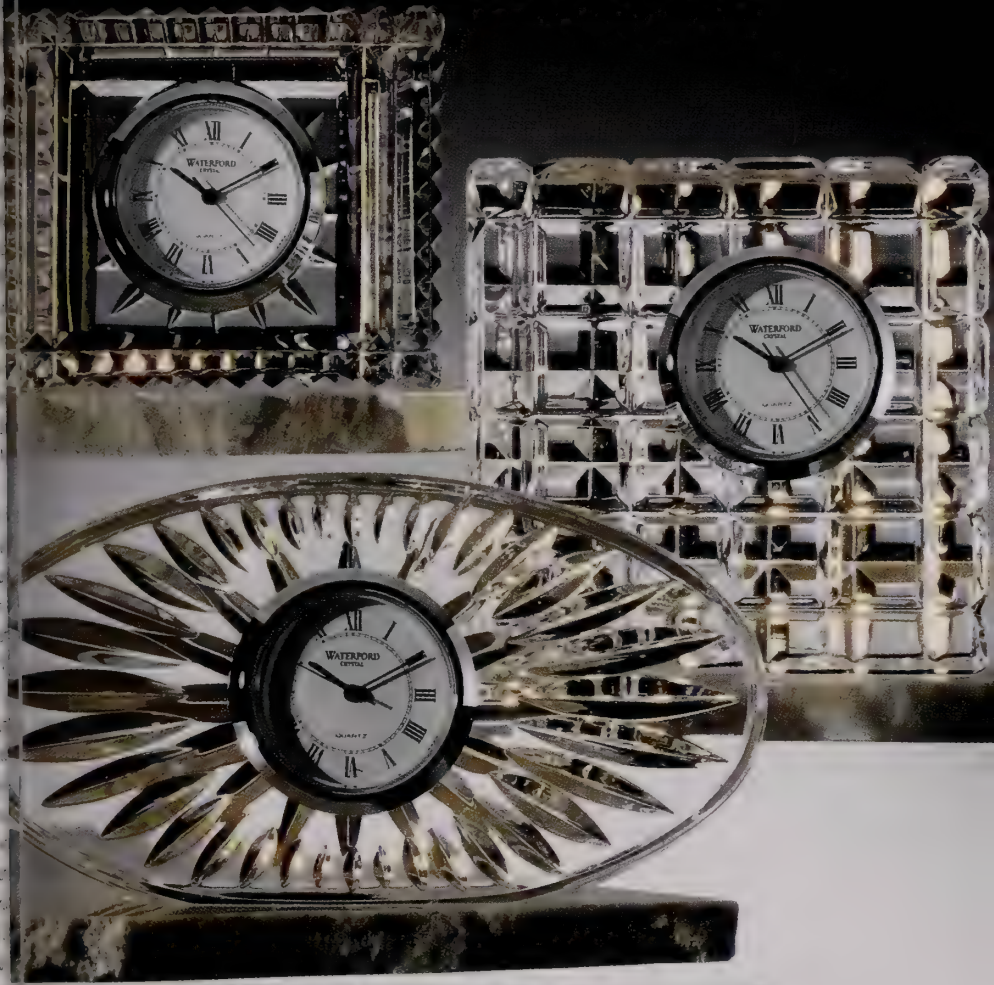
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gradually, and almost imperceptibly, transcend their obstinate barriers to develop an abiding love for one another.

While discussing the decision to offer Harris the part, Jane Harmon, one of the show's producers, explained, "She has a terrific presence. She can play most anything and yet hold a stage even in a larger house; and that was an important consideration because some of the venues on the road are larger, certainly, than the John Houseman Theater, where it's playing in New York. She'll be able to get that acerbic quality that Daisy's got to have, but Julie also has an extraordinary warmth which is ideal for this role as well."

In a different context, director Elia Kazan also alludes to the uncanny juxtapositions in Julie Harris's range. In his recently published, no-nonsense memoirs, he recalls her as being "an angel on our set" during the filming of *East of Eden*. He wrote, "...as a performer she found in each moment what was dearest and most moving. She also had the most affecting voice I've ever heard in an actress; it conveyed tenderness and humor simultaneously."

"I can't compare Daisy to any other character I've played," said Harris. "For one thing, I've never played anyone this old before. But the play is very precise. What you do is dictated by what Daisy says and how she lives, how she's proud of her self-reliance, her struggle not to accept Hoke in the first place. The reasons she has for resisting are very interesting to me—I relate to them—because her not being able to drive a car takes away from her personal freedom—it's part of the aging process.

"But what thrills me about *Daisy* is that it's the growth of a friendship that goes through many, many changes," continued Harris. "The play is about this gradual, loving feeling that exists by the end of the play. It's very strange and miraculous, how these people who are so resistant should ultimately prove to be so vulnerable."

David Kaufman writes regularly for The New York Times *and* Horizon, *and is theater commentator for* Downtown *and a contributing editor of* Chronicles.

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CONCERT HALL

The program for Sunday, October 30, begins on page 20A.

Saturday Evening, October 29, 1988, at 6:30

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Karen Akers, *Contralto*



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JAMES SAPORITO, *Percussion*

Meet the Artist

Karen Akers, one of the most arresting and successful concert and cabaret stars in this country, has performed throughout the United States, Europe, and the Soviet Union. Her career is not limited to cabaret, however, as it also encompasses television, film, stage, and recordings. Recently she completed a critically acclaimed engagement in New York's Ballroom, and in 1982 she won a Theatre World Award and was nominated for a Tony for her role as Luisa Contini in the Broadway musical *Nine.* She made a sellout debut at Carnegie Hall in 1983. A resident of Washington, Ms. Akers frequently performs at Wolf Trap, the Kennedy Center, and Blues Alley. She appeared before a sellout crowd at the Kennedy Center in a twenty-fifth anniversary performance of *Jacques Brel* and starred locally this summer in *Side by Side by Sondheim.* Ms. Akers made her movie debut in 1985 in Woody Allen's *The Purple Rose of Cairo* and later appeared as the *femme fatale* opposite Jack Nicholson in *Heartburn.* Her newest film, *Vibes,* starring Jeff Goldblum and Cyndi Lauper was released this summer. In addition to two PBS specials — *Ellington: The Music Lives On* and *Karen Akers Live on Stage at Wolf Trap* — she has appeared on television's "The Tonight Show," "The Equalizer," "Hart to Hart," "The Merv Griffin Show," and "Cheers." Ms. Akers has two recordings: *Presenting Karen Akers,* a soundtrack recording from her earlier PBS special of the same name, and *In A Very Unusual Way,* produced by Helen Keane. Both are available on Rizzoli Records. Brought up on the Upper East Side of Manhattan, Ms. Akers attended Roman Catholic schools, including Manhattanville College. Originally a folk singer, inspired by Carolyn Hester, she became serious about her musical career relatively late in life. Married in 1968 to Jim Akers, then a lawyer with the navy, she moved between New York, Washington, and the Midwest. Ms. Akers began performing professionally in Washington supper clubs in 1970. She lives with her husband, Jim, and two sons Jeremy, 15, and Christopher, 13, in Northwest Washington.

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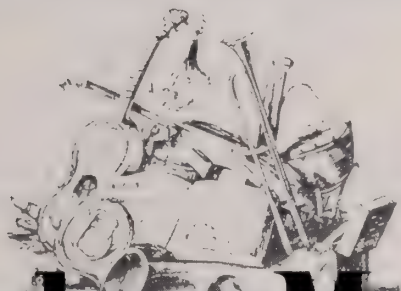
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Words on Music

Music has inspired many a literary turn of phrase. Here follows a baker's dozen of such aphorisms—testimony to Euterpe's broad appeal.

compiled by Mark Steinbrink

"Music, moody food of us that trade in love. —*William Shakespeare*

"Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak." —*William Congreve*

"Music is the poor man's Parnassus." —*Ralph Waldo Emerson*

"Music helps not the toothache." —*George Herbert*

"Music, the greatest good that mortals know/And all of heaven we have below." —*Joseph Addison*

"If I were to begin life again, I would devote it to music. It is the only cheap and unpunished rapture upon earth." —*Sydney Smith*

"Of all noises I think music the least disagreeable." —*Samuel Johnson*

"Fiddle, n. An instrument to tickle human ears by friction of a horse's tail on the entrails of a cat." —*Ambrose Bierce*

"Swans sing before they die. 'Twere no bad thing should certain persons die before they sing." —*Samuel Taylor Coleridge*

"The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils." —*William Shakespeare*

"Music is essentially useless, as life is." —*George Santayana*

"I like Wagner's music better than anybody's. It's so loud that one can talk the whole time without other people hearing what one says." —*from Oscar Wilde's* "The Picture of Dorian Gray"

"Hell is full of musical amateurs. Music is the brandy of the damned. May not one lost soul be permitted to abstain?" —*George Bernard Shaw*

And yet, it seems only fair to give musical talent its turn at pen. So here's a composer with a just retort.

"If a literary man puts together two words about music, one of them will be wrong." —*Aaron Copland*

CONCERT HALL

Sunday Afternoon, October 30, 1988, at 3:00

The Kennedy Center and **The Eric Friedheim Foundation**

present

The Eleventh Annual

Kennedy Center Friedheim Awards

For new orchestral works by American composers

Finalists: Stephen Paulus — Violin Concerto
George Rochberg — Symphony No. 6
Christopher Rouse — Symphony No. 1
Joan Tower — Silver Ladders

Judges: James Dixon
Professor of Music, University of Iowa
Conductor, University Symphony Orchestras
Music Director, Quad-City Symphony Orchestra
David Effron
Conductor, Youngstown Symphony Orchestra and the Eastman Philharmonia at the Eastman School of Music
Richard Freed
Music Critic, Program Annotator, and *Executive Director,* Music Critics Association

The Kennedy Center Friedheim Awards place emphasis on the composition of American music. The Awards were established as a competition in 1977 and the first awards were given in 1978. The aim is to reward the skill and artistry of composers properly, not only with an appropriate cash prize, but also with wide national and international exposure. The competition is completely open. The names of the judges are known to all, and the determination of the winners is made during a free public concert. The Kennedy Center Friedheim Awards for American Composers are among the most prestigious music awards in this country.

The Awards are named in honor of the memory of the distinguished pianist, composer, and teacher Arthur Friedheim and are funded in part by a grant from the Eric Friedheim Foundation.

First prize: $5,000
Second prize: $2,500
Third prize: $1,000
Fourth prize: $500

The Awards are presented annually for compositions either in the symphonic field or for instrumental chamber music, with the two categories alternating each year.

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The Symphony Orchestra
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ROBERT FITZPATRICK, *Conductor*
WILLIAM PREUCIL, *Violinist, Guest Soloist*

The following orchestral works have been selected by the Jury from 96 nominated compositions for final ranking after this public performance. The order in which these works have been presented was chosen by the Awards Jury strictly for artistic reasons. Placement on the program has no effect on the judging process.

GEORGE ROCHBERG — Symphony No. 6
Fantasia: Allegro
Marcia

STEPHEN PAULUS — Concerto for Violin and Orchestra
Allegro con fuoco
Cantabile
Allegro di bravura
William Preucil, *Violinist*

Intermission

CHRISTOPHER ROUSE — Symphony No. 1
(in one movement)

JOAN TOWER — Silver Ladders
(Fast — Slow — Fast)

Awards Ceremony
Announcement of the Judges' decisions and
Distribution of Awards by
Marta Istomin, *Kennedy Center Artistic Director*

Arthur Friedheim, born in St. Petersburg of German parents on October 26, 1859, was a pupil of Anton Rubenstein and Franz Liszt. During the last eight years of Liszt's life, Friedheim —still Liszt's pupil — stayed with Liszt, living in his household and acting as his secretary both in Weimar and in Rome. Friedheim's later reputation as one of the foremost interpreters of Liszt's music was founded on these years of study. Arthur Friedheim made his first American tour as a pianist in 1891. He remained in the United States for four years performing and teaching, including a position at at the Chicago Musical College. Subsequent travels took him to London where he taught at the Royal Manchester College of Music and to Munich, where he spent three years conducting. In 1915 he settled in New York, going to Toronto in 1921 as a professor at the Canadian Academy of Music. He later taught in Los Angeles and New York City, where he died on October 19, 1932.

Of Friedheim, Jerrold Northrop Moore writes, "His technique was awesome, but his greatest success lay in the clarity and repose that characterized his interpretations of Liszt's music. Serious and deeply reflective by nature, he tried all his life to focus his powers not only on playing and conducting, but also on writing and composing. He wrote a psychological study of Liszt and many reminiscences, later collected under the title *Life and Liszt*. Besides editing the works of Chopin, Friedheim was a dedicated composer, though few of his works were published and many of the manuscripts are lost. His operas include *The Last Days of Pompeii,* not performed; *Alexander and Thais* and *Die Tanzerin* (Karlsruhe, 1897), both performed in Cologne, 1904; and *The Christmas* and *Giulia Gonzaga,* both unfinished. He wrote two piano concertos, in B (performed in 1880) and B-flat (Karlsruhe, 1890), an early orchestral overture *A Hero of our Times* (St. Petersburg, 1877), and a march *E pluribus unum* (1894)."*

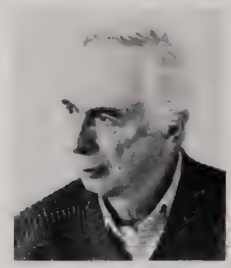
**The New Grove Dictionary of Music and Musicians* (1980)

The Composers and their New Works

Symphony No. 6

GEORGE ROCHBERG

Born July 5, 1918, in Paterson, New Jersey
Now living in Newton Square, Pennsylvania



George Rochberg, one of America's best known and most highly regarded composers, is the son of Russian immigrants and the second of three children. As a child he studied the piano and showed an interest in composition when he was ten years old. In high school he played for school dances and composed popular songs. After graduation he taught piano and played in jazz bands to help pay his way through Montclair State College. Awarded a scholarship to New York's Mannes School of Music, he studied there with George Szell, Hans Weisse, and Leopold Mannes. After three years in the Army he enrolled at The Curtis Institute of Music in Philadelphia where his principal mentors were Rosario Scalero and Gian-Carlo Menotti.

In 1948 Mr. Rochberg attracted wide attention with *Night Music,* his orchestral score that eventually won a George Gershwin Memorial Award and a performance by the New York Philharmonic. The year after receiving an M.A. from the University of Pennsylvania (1949) he was awarded the Prix de Rome. In Italy he met Luigi Dallapiccola, who profoundly influenced his interest in serial music.

During the 1950s and the early 1960s he further explored the dodecaphonic method of Arnold Schoenberg, applying this revolutionary approach to his own compositional procedure. "I was convinced of the inevitability of the 12-tone language — I felt I was living at the very edge of the musical frontier, of history itself," he said then. After a decade of involvement with serialism, he left it for alternate, heterogeneous modes of composition. He applied some of these to texts written by his late son Paul.

Despite his administrative and teaching responsibilities he maintained a steady stream of productivity throughout the 1970s and 1980s, and in 1982, using a libretto written by his wife and based on a novel by Hermann Melville, Mr. Rochberg completed *The Confidence Man,* his first opera. As a pedagogue he has been equally successful and admired. After having served for 23 years as teacher on the staff of the University of Pennsylvania and as chairman of the department, he retired in 1983 in order to devote his attention to composing and writing. His extensive writings include his study *The Hexachord and its Relation to the Twelve-Tone Row,* as well as essays and articles.

Mr. Rochberg's many awards and honors include honorary doctorates in music (the University of Michigan, the Musical Academy of Philadelphia — now the College of the Performing Arts, and the University of Pennsylvania), a Fulbright Fellowship, first prize for String Quartet No. 4 in the 1979 Kennedy Center Friedheim Awards, the Brandeis Creative Arts Award, and the 1985 Gold Medal in Music. In 1985 he was inducted into the American Academy and Institute of Arts and Letters.

The Sixth Symphony is dated November 18, 1986. It was commissioned by the Pittsburgh Symphony Society and received its world premiere performance on October 16, 1987, in Pittsburgh, Pennsylvania. The symphony is scored for three flutes and piccolo, three oboes and English horn, three clarinets, small clarinet, and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, celesta, two harps, strings, timpani, and a percussion battery consisting of xylophone, vibraphone, tubular bells, triangle, small and large suspended cymbals, tam-tam, whip, guiro, and snare, tenor, and bass drums. Performance time is approximately thirty-five minutes.

Mr. Rochberg's own program note follows.

I do not recollect exactly when I decided that my Sixth Symphony would be the second of a trilogy, starting with my Fifth Symphony written for Sir Georg Solti and the Chicago Symphony in 1983, and to be completed by a seventh in the next few years. The only reason for conceiving such an idea was to draw together within a large

The Kennedy Center is grateful to the Atlanta Symphony Orchestra/Woodruff Arts Center, the Baltimore Symphony Orchestra, the Pittsburgh Symphony Society, and the Saint Louis Symphony Orchestra for allowing the adaptation and re-use of program biographies and notes that originally appeared in their printed programs.

(continued on page 45A)



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A Streamlined Swan

The San Francisco Ballet brings its new production of* Swan Lake *to the Opera House, October 18-23

Swan Lake is the quintessential Romantic-Classical ballet. People who know little else about dance know of the swan-filled mists of the second act, the dance of the four cygnettes, the Black Swan's 32 fouettés, the evil magician von Rothbart carrying it all away at the end. It has long provided icons for dance and tests by which dancers are measured. It has also, since its inception in 1877 at the Bolshoi Theater in Moscow (in an unsuccessful version choreographed—badly, it seems—by Julius Reisinger) provided an

Above: Ludmila Lopukhova as Odette in Swan Lake

Mark Steinbrink

irresistible allure for choreographers who want to try their own hand at Tchaikovsky's wonderful score. The first changes came in 1895 when Marius Petipa and Lev Ivanov redid the work—this time with tremendous success—and created the classic that we today know as *Swan Lake*. Over the years other versions have followed.

Among other things, Tomasson and Worsaae have changed the ballet's era from the traditional Medieval Gothic to the eighteenth-century finery of Jean-Honoré Fragonard and François Boucher. They've also added new music in the last act and removed the intermission that precedes it, thereby, they feel, streamlining the work's



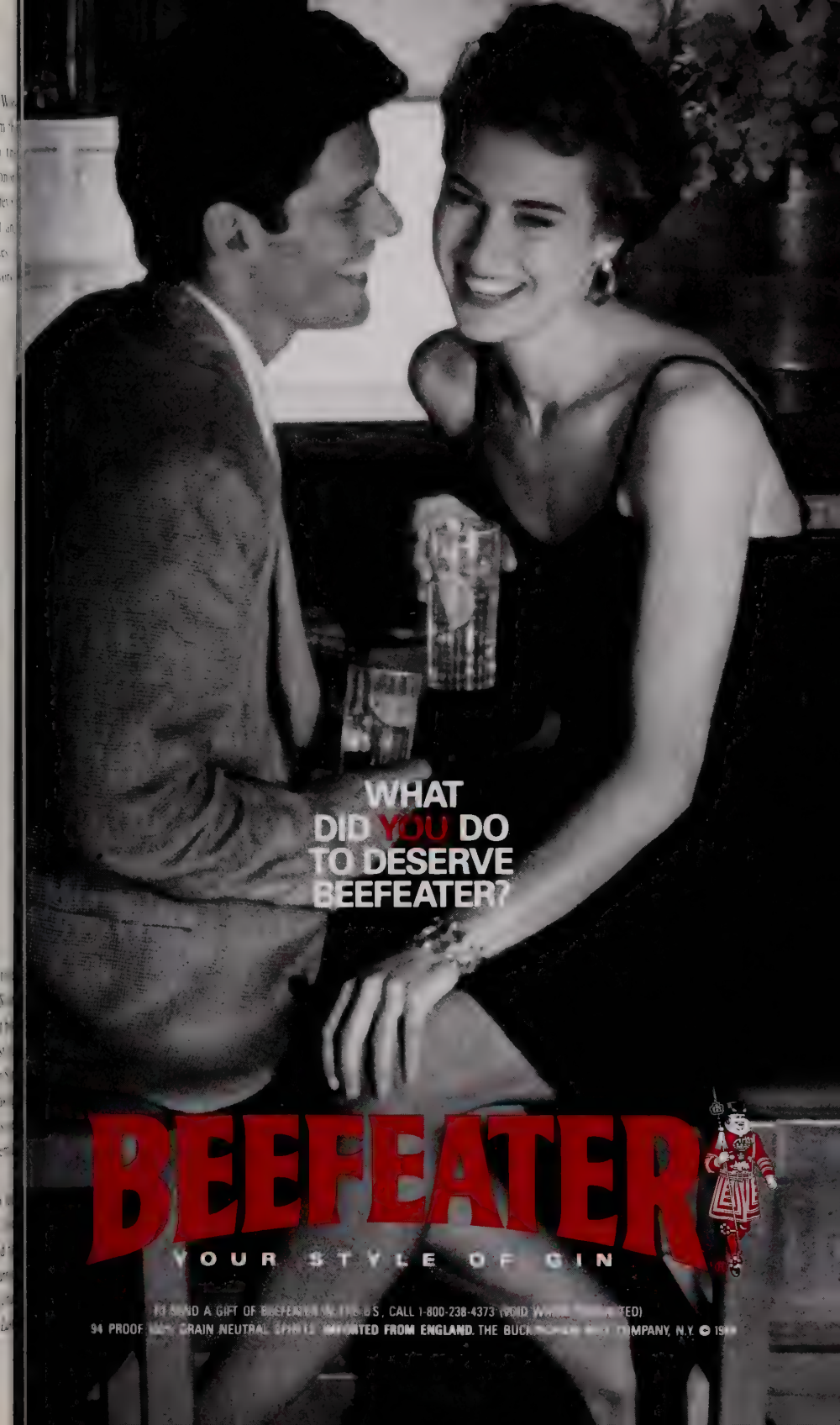
Karin Averty, Jean Charles Gil, and the San Francisco Ballet corps in Swan Lake

During the week of October 18-23 Kennedy Center audiences can see the latest incarnation of the classic—performed by the San Francisco Ballet and choreographed by the company's artistic director Helgi Tomasson. Although remaining true to the spirit of the traditional Petipa/Ivanov masterpiece, Tomasson and his designer Jens-Jacob Worsaae (who recently became the first Western designer to create a ballet for the Bolshoi Theater in Moscow) have taken the ballet into new realms. "I couldn't see a reason for doing *Swan Lake* if I was going to do it like everyone else," says Tomasson, a former New York City Ballet dancer who took over the San Francisco Ballet three years ago.

dramatic flow.

Critical and popular response to these changes has been rapturous. The new *Swan Lake* has proven to be one of the biggest box office draws in San Francisco Ballet history, not only selling out the three-week run in San Francisco after its May premiere, but making keen competition for scalpers' tickets. As one local writer put it, San Francisco seemed suddenly gripped by "Swanmania."

The critical reception has been no less enthusiastic. Anna Kisselgoff of *The New York Times* wrote that "Tomasson and his collaborators lead the audience on a journey whose every phase is a surprise . . . . rarely has any version of Tchaikovsky's *Swan Lake*



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come across with such captivating visua impact....This is not a version like any other. This version puts San Francisco Ballet on the international dance map." Clive Barnes called Tomasson's *Swan Lake* "a brilliant achievement and a milestone in the company's long history. Writing in *The Los Angeles Times* Martin Bernheimer said, "The concept is fascinating and the execution is brilliant...No version in the War Memorial Opera House—or any other domestic opera house for that matter—can compare with the lavish, exhaustive, and inventive new production staged by Helgi Tomasson and designed by Jens-Jacob Worsaae."

San Francisco Ballet's relationship with *Swan Lake* is not new. The company presented the first American production of the work 48 years ago (a full-length staging based on the Russian models wasn't mounted in America until the Atlanta Ballet did it in 1965). Tomasson says that *Swan Lake* is a kind of litmus test for any ballet company. "To keep the purity, the line, the style of a classic work like *Swan Lake* while expanding into the modern style is a great achievement for any company. To be able to put 24 swans on the stage in the second act is an indicator of a company's depth and strength. Most ballet companies dance the second act with 16 swans. Only major companies like the Bolshoi and Kirov—and now the San Francisco Ballet—do the second act with 24. It makes me very pleased and proud."

Tomasson says that he changed the setting of the work to the eighteenth century because the costuming could be made lighter, giving the dancers more freedom and relieving the Gothic gloom of the original. The result is both beautiful and costly—the production reputedly cost a half million dollars (one costume alone cost $4,119).

Worsaae says that he's tried to convey the idea that "with *Swan Lake* you have a fantasy. It could be real, but the whole ballet could just as well take place in the mind of the young Prince, in his fantasy and his dreams. It could be an illusion." The sets are reflections "of the Prince's world in which the Prince has grown up, a world of spiritual and sensual women and swans of the eighteenth-century painters. These are impressions that



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have formed his dreams and fantasies...I want to use the stage of the theater as the world of fantasy and fairytale it is."

Another change made by the team of Tomasson and Worsaae has been to remove the intermission traditionally placed between the third and fourth acts, and change the music in the ballet's fourth act. "The fourth act of *Swan Lake* has always been a let-down to me dramatically," says Tomasson. "The Prince has just been deceived by Odile and von Rothbart, and his world has fallen apart. Traditionally at this point we return in the fourth act to swans on a lake. Not very dramatic. Worsaae and I wanted the dramatic tension to continue. Both of us felt that so much energy is lost if you take the audience away from the drama at this point. So in our production we move directly into the fourth act without an intermission. This has involved some editing and I can tell you that it's a very hard decision to make—to cut something from a classic like *Swan Lake*."

The musical changes that Tomasson made were to replace the traditional fourth-act music with Tchaikovsky's *Sérénade Melancolique*, Op. 26. "Tchaikovsky's serenade is a beautiful violin romance with a heartbreaking melody," says Tomasson. "It's so rich and so full of emotional meaning. It's a beautiful piece and speaks much more beautifully of the Prince's remorse, and his explanation to the Swan Queen that he would never knowingly have chosen another, than the usual fourth-act music. It also fits beautifully with the solo violin passage in the famous pas de deux in the second act."

One of the features that Tomasson felt he couldn't tamper with, however, was the ballet's famous Act II. Choreographed originally by Lev Ivanov, it's one of the pinnacles of classical dance. "The second act of *Swan Lake* is the closest thing to perfection in dance," says Tomasson. "How could you change it? It's almost impossible not to like it."

The 24 swans in the San Francisco Ballet's version were coached by Irina Jakobson, a former soloist with Leningrad's Kirov Ballet. Reaction to her work was enthusiastic. "The San Francisco corps de ballet can have few American peers in matters of purity ar precision," said Martin Bernheimer in *Ti Los Angeles Times*.

Jakobson spoke recently of *Swan Lake* Act II in the San Francisco Ballet's prograr "Lev Ivanov thought of something new. Lil Balanchine here in America, he expanded th vocabulary of dance. Yes, he took h inspiration from the music, its tende sorrowful tone, but what was new in itself ha to do with the movement. There's th moment when Odette balances, but n directly above her foot, no, in front of it, s that you are balancing off-balance....In stead of the rounded, symmetrical formatic of the arms that Petipa favored, Ivanc imagined for the Swan Queen the arm turned out at the wrist. This movemer maintains the line but breaks it, too. It make a more subtle and tender image."

Tomasson says that he is particularl proud of the way his troupe has reproduce the classic nineteenth-century style. "Ame ican dancers don't all come from the sam school the way dancers do in Russia," say Tomasson. "Consequently they're mor accustomed to dealing with different styles i dance. They do it naturally. They're muc more versatile than their Russian counter parts. This particular style took them som time to perfect, but they did it quite well onc they learned it. Like most things, it just take time."

What lies in store now for this 54-membe troupe surging with new vitality an direction? "I'm interested in doing a new full length ballet," says Tomasson. "But not classic like *Swan Lake*—one with a newl commissioned score. A new kind of full length ballet. After seeing the company danc *Swan Lake* I'm persuaded that they can d anything. And Mr. B [George Balanchine with whom Tomasson danced at the Nev York City Ballet] always said that you can' rest on your successes. And don't look back he'd say. Just keep going forward. And that' exactly what I intend to do."

Mark Steinbrink, a free-lance writer wh specializes in the arts, is a frequent contributor t Life *magazine and* The New York Times.



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She has never compromised and she has never ceased to amaze and thrill the dance world. Anna Sokolow brings her company to Washington for the first time on October 27 and 28, in the Terrace Theater, as part of the Dance America series. Sokolow's own career has spanned five decades and has had a fascinating effect on modern dance. Dynamic, extraordinarily original, and never dull, she began dancing with Martha Graham and Louis Horst in the early 1930s. Anna Sokolow's own Players' Project had its debut in 1981 and has already left its mark on the way we understand dance.

It is a tight ensemble of eight dancer-actors, called "some of the best performers on the modern dance circuit" by *The New York Times*. For its Kennedy Center debut, the Player's Project will bring the 1955 masterwork

Dian Dong and Stuart Smith in Anna Sokolow's Steps of Silence *(above) and (below) a group scene from the same dance*



Rooms, a collection of urban portraits drenched in Sokolow's commitment both to social concerns and to a revolutionary dance sensibility. *Rooms*, which the *Village Voice* called "Sokolow at her most strident, daring, intense, relevant," has been acclaimed in the repertory of several major companies including the Netherlands Dans Theater, Alvin Ailey American Dance Theater, and the Joffrey Ballet. The Players will also dance the gentle *Ballade*, a 1965 lyrical essay for two couples set to a piano score by Scriabin.

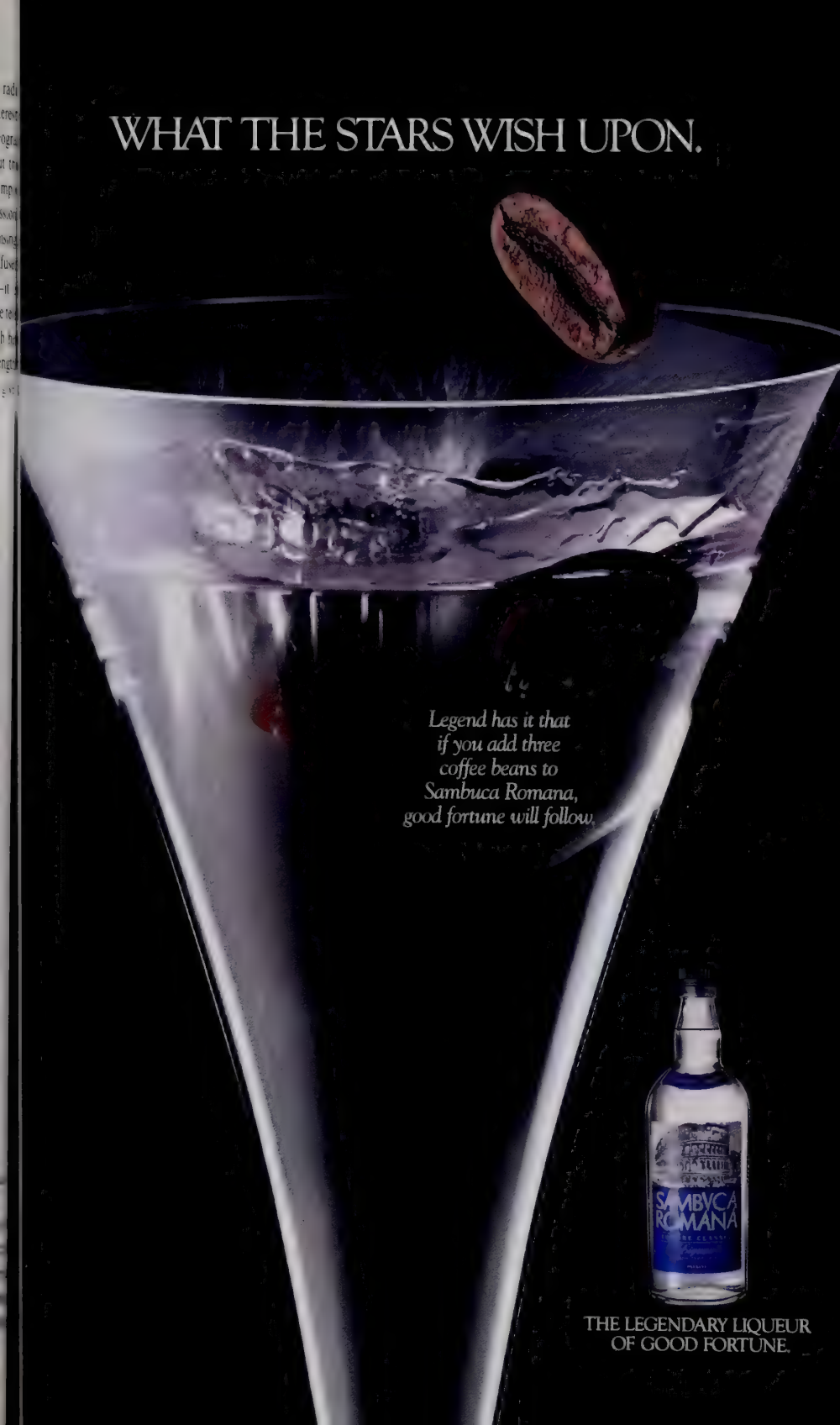
The remarkable Anna Sokolow has been celebrated often. Perhaps her art was best summarized by Jerome Robbins. "She radiates warmth, strength, directness, interes trust," said the great American choreogr pher. "The body of her work is about th human experience. It unfolds with compo sure, strength, intuitiveness, and compassio The spine of her work is uncompromisin the great intelligence of her work is infuse with dignity, pride, deep humanity—it about what she sees, and then, when she tel about mortal fragility, it flows through h choreography with tenderness and strengt What a gift she is, and what a gift she giv us."



Soprano Jessye Norman

The best case to be made for a song is to have Jessye Norman sing it. On October 5, the majestic American soprano comes to the Concert Hall, presented by the Washington Performing Arts Society. On October 6, 7, 8, 11, the sensual sweetness of Frederica von Stade is lavished on Ravel's exotic song cycle *Shéhérezade* when the beloved American mezzo-soprano joins the National Symphony Orchestra conducted by music director Mstis

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lav Rostropovich. Gunther Herbig then take over the NSO for two weeks: on October 13 14, 15, and 18, the maestro brings a varie program of Schoenberg's post-romantic mas terpiece *Transfigured Night*, alongside work of Haydn and Schubert. On October 20, 21 22, and 25, the acclaimed Soviet emigr violinist Viktoria Mullova joins Herbig fo Brahms' Violin Concerto, flanked by the composer's Haydn Variations and Symphony No. 3.



Dame Joan Sutherland and Richard Bonynge

The music lover's dream that is October at the Center continues with a rare appearance by one of the world's great bel canto singers, Dame Joan Sutherland. The legendary Dame Joan comes to the Concert Hall with the Sydney Symphony Orchestra in a spectacular program that includes the Act I finale from Verdi's *La Traviata* and the final scene from Bellini's *La Sonnambula*—both operas in which the Australian diva's dazzling vocal fireworks have no rivals.

And what is autumn without a little madness? *Shear Madness*, the comedy whodunit that has Washington's hair standing on end, held over by popular demand. Don't miss this hysterical thriller at the Theater Lab. ■

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The term came into the language in the late seventeenth century, as small bands of actors—from 10 to 20 adults, with up to half a dozen young boys—roamed the London environs, bringing Shakespeare's and Marlowe's and Ben Jonson's works to life in the playhouses of the time. There were green rooms at the Grove, the Fortune, the Rose, the Swan, the Curtain, the Red Bull, the Hope, in theaters ranged along the south bank of the Thames and outside the city.

Acting was first recognized as a legal profession in England in 1572, with a license from a nobleman or from two justices of the peace required for each thespian. The green of the green room may well have referred to the green on which these touring actors sat, before the first theater was erected in 1574.

Twentieth-century actors have suggested that the room is named for that hue which the prospect of stepping forth into light engenders—the green of fear, of queasy pre-performance horror, a color accompanied by stomach-churning and cold sweats. Whatever, the green room is a colorful part of the long and grand tradition of the theater.

—MICHAEL GRUMLEY



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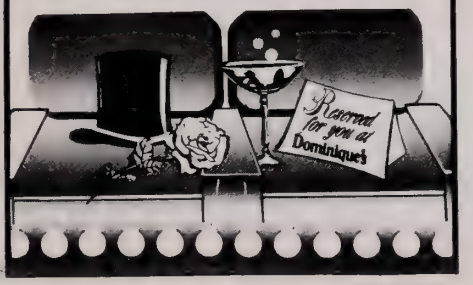
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2 **SULLIVAN & GILBERT** Eisenhower Theater 2:00 **ALABAMA SYMPHONY** Concert Hall 3:00 **SHEAR MADNESS** Theater Lab 3:30 & 7:00 **SUNDAY GOSPEL SHOWCASE** Concert Hall 8:30	**3** **AMERICAN CHAMBER ORCHESTRA** Terrace Theater 7:30 **LES MISÉRABLES** Opera House 8:00 **SLOVAK STATE FOLK ENSEMBLE** Concert Hall 8:30	**4** **SULLIVAN & GILBERT** Eisenhower Theater 7:30 **THE PHILADELPHIA SINGERS with THE CONCERTO SOLOISTS OF PHILADELPHIA** Terrace Theater 7:30 **LES MISÉRABLES** Opera House 8:00 **SHEAR MADNESS** Theater Lab 8:00	**LES MISÉRABLES** Opera House 2:00 & 8:00 **SULLIVAN & GILBEF** Eisenhower Theater 7:30 **THE AMERICAN ROMANTICS** Terrace Theater 7:30 **SHEAR MADNESS** Theater Lab 8:00 **JESSYE NORMAN** Concert Hall 8:30
9 **1,000 CRANES** Theater Lab 1:00 **SULLIVAN & GILBERT** Eisenhower Theater 2:00 **SHEAR MADNESS** Theater Lab 3:30 & 7:00 **NAMES PROJECT BENEFIT** Concert Hall 4:00 **SMITHSONIAN CHAMBER ORCHESTRA** Terrace Theater 7:30	**10** **LES MISÉRABLES** Opera House 8:00	**11** **NATIONAL SYMPHONY ORCHESTRA** Concert Hall 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **BUNRAKU** Terrace Theater 7:30 **LES MISÉRABLES** Opera House 8:00 **SHEAR MADNESS** Theater Lab 8:00	**LES MISÉRABLES** Opera House 2:00 & 8:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **BUNRAKU** Terrace Theater 7:30 **SHEAR MADNESS** Theater Lab 8:00 **ACADEMY OF ST. MARTIN IN THE FIEL** Concert Hall 8:30
16 **1,000 CRANES** Theater Lab 1:00 **DRIVING MISS DAISY** Eisenhower Theater 2:00 **EBONY FASHION SHOW** Concert Hall 3:00 & 8:00 **SHEAR MADNESS** Theater Lab 3:30 & 7:00	**17** **JAMES GALWAY,** flutist Concert Hall 8:30	**18** **NATIONAL SYMPHONY ORCHESTRA** Concert Hall 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **SAN FRANCISCO BALLET** Opera House 8:00 **SHEAR MADNESS** Theater Lab 8:00	**CHAMBER MUSIC SOCIETY OF LINCOL CENTER** Concert Hall 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **SAN FRANCISCO BALLET** Opera House 8:00 **SHEAR MADNESS** Theater Lab 8:00
23 **1,000 CRANES** Theater Lab 1:00 **SAN FRAN. BALLET** Opera House 1:30 **DRIVING MISS DAISY** Eisenhower Theater 2:00 **SHANGHAI ACROBATS** Concert Hall 2:00 **SHEAR MADNESS** Theater Lab 3:30 & 7:00 **PRESERVATION HALL JAZZ BAND** Concert Hall 7:00	**24** **PHILADELPHIA ORCHESTRA** Concert Hall 7:00 **LESTER/ROLDAN DUO** Terrace Theater 7:30	**25** **NATIONAL SYMPHONY ORCHESTRA** Concert Hall 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **JOSEPH SWENSEN,** violinist **JEFFREY KAHANE,** pianist Terrace Theater 7:30 **SHEAR MADNESS** Theater Lab 8:00	**DRIVING MISS DAISY** Eisenhower Theater 7:30 **SHEAR MADNESS** Theater Lab 8:00 **STUTTGART RADIO SYMPHONY** Concert Hall 8:30
30 **DRIVING MISS DAISY** Eisenhower Theater 2:00 **FRIEDHEIM AWARDS** Concert Hall 3:00 **FRIDAY MORNING MUSIC CLUB CONCERT** Concert Hall 3:00 **SHEAR MADNESS** Theater Lab 3:30 & 7:00 **PINCHAS ZUKERMAN MARC NEIKRUG** Concert Hall 8:30	**31** **HELGE ANTONI,** pianist Terrace Theater 8		

OCTOBER 1988

Calendar of Events

THURSDAY	FRIDAY	SATURDAY
6	**7**	**8**
ULLIVAN & GILBERT senhower 2:00 & 7:30 **USWELL/PARNAS/** **UVISI TRIO** rrace Theater 7:30 **ES MISÉRABLES** pera House 8:00 **HEAR MADNESS** heater Lab 8:00 **ATIONAL SYMPHONY** ncert Hall 8:30	**1,000 CRANES** Theater Lab 7:00 **HANDEL FESTIVAL ORCHESTRA** Terrace Theater 7:30 **SULLIVAN & GILBERT** Eisenhower Theater 7:30 **LES MISÉRABLES** Opera House 8:00 **NATIONAL SYMPHONY** Concert Hall 8:30 **SHEAR MADNESS** Theater Lab 9:00	**1,000 CRANES** Theater Lab 10:30 & 12:30 **HANDEL FESTIVAL** Terrace Theater 10:30 & 7:30 **LES MISÉRABLES** Opera House 2:00 & 8:00 **SULLIVAN & GILBERT** Eisenhower 2:00 & 7:30 **SHEAR MADNESS** Theater Lab 6:00 & 9:00 **NATIONAL SYMPHONY** Concert Hall 8:30
13	**14**	**15**
RIVING MISS DAISY senhower 2:00 & 7:30 **SO PRELUDE** ncert Hall 7:15 **YNTHIA RAIM,** pianist rrace Theater 7:30 **ES MISÉRABLES** pera House 8:00 **HEAR MADNESS** eater Lab 8:00 **ATIONAL SYMPHONY** ncert Hall 8:30	**1,000 CRANES** Theater Lab 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **LAUSANNE CHAMBER ORCHESTRA** Terrace Theater 7:30 **LES MISÉRABLES** Opera House 8:00 **NATIONAL SYMPHONY** Concert Hall 8:30 **SHEAR MADNESS** Theater Lab 9:00	**1,000 CRANES** Theater Lab 10:30 & 12:30 **DRIVING MISS DAISY** Eisenhower 2:00 & 7:30 **LES MISÉRABLES** Opera House 2:00 & 8:00 **SHEAR MADNESS** Theater Lab 6:00 & 9:00 **WASH. SINGERS** Terrace Theater 7:30 **NATIONAL SYMPHONY** Concert Hall 8:30
20	**21**	**22**
RIVING MISS DAISY senhower Theater 2:00 & **AN FRANCISCO** **ALLET** pera House 8:00 **HEAR MADNESS** eater Lab 8:00 **ATIONAL SYMPHONY** **RCHESTRA** ncert Hall 8:30	**NATIONAL SYMPHONY** Concert Hall 1:30 **1,000 CRANES** Theater Lab 7:00 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **SAN FRAN. BALLET** Opera House 8:00 **JOAN SUTHERLAND,** Concert Hall 8:30 **SHEAR MADNESS** Theater Lab 9:00	**1,000 CRANES** Theater Lab 10:30 & 12:30 **GUSTAVO ROMERO** Terrace Theater 2:00 **DRIVING MISS DAISY** Eisenhower 2:00 & 7:30 **SHEAR MADNESS** Theater Lab 6:00 & 9:00 **SAN FRAN. BALLET** Opera House 2:00 & 8:00 **JIM CALLUM JAZZ BAND** Terrace Theater 7:30 **NATIONAL SYMPHONY** Concert Hall 8:30
27	**28**	**29**
RIVING MISS DAISY senhower 2:00 & 7:30 **NNA SOKOLOW'S** **LAYERS' PROJECT** rrace Theater 7:30 **HEAR MADNESS** eater Lab 8:00 **SO POPS** agic Circle Mime Co. ncert Hall 8:30	**1,000 CRANES** Theater Lab 7:00 **ANNA SOKOLOW'S PLAYERS' PROJECT** Terrace Theater 7:30 **DRIVING MISS DAISY** Eisenhower Theater 7:30 **NSO POPS** Magic Circle Mime Co. Concert Hall 8:30 **SHEAR MADNESS** Theater Lab 9:00	**1,000 CRANES** Theater Lab 10:30 & 12:30 **DRIVING MISS DAISY** Eisenhower 2:00 & 7:30 **SHEAR MADNESS** Theater Lab 6:00 & 9:00 **U.N. CONCERT** Concert Hall 6:30 **CHEE-YUN KIM,** violinist Terrace Theater 8:00

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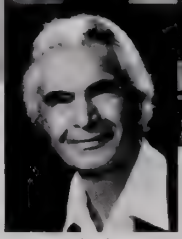
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Liza Minnelli



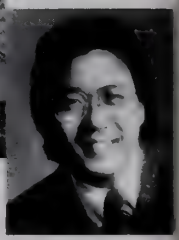
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(continued from page 20C)

conceptual frame musical ideas, structural forms, emotional substances and gestures which, while clearly different from each other from work to work, nevertheless share an all-embracing unity of attitudes I hold toward the present-day orchestra as a compelling medium of expression in particular and the gamut of musical thinking that has interested me in recent years in general. Where the Fifth Symphony is compact, emotionally intense, and driven, structurally concentrated and condensed, the Sixth Symphony is — though still intense, especially in its first part — more open structurally freer, and, in a way, more public in its projection, particularly in its second part. Since the Seventh does not yet exist, it would be premature to attempt to describe what I have in mind.

The Sixth is in two parts, designated as *Fantasia* and *Marcia,* respectively. Central to the *Fantasia* are various kinds of fanfares, evoking not only the ancient association with what we now know to be the false glories of war, but also the hidden, underlying tragic implications of mankind's perennial passion for making war and its inability to rid itself of a sophisticated barbarism rationalized as the military side of national defense. I find nothing glorious in death and destruction regardless of the rhetorics overtly or covertly advanced in their cause. These fanfares come in unexpected ways and in unexpected places during the course of the *Fantasia,* emerging out of or interrupting or taking over other kinds of musical ideas. The core of this ensemble of other ideas is a *lento* which goes below the surface of things into dark and probing regions and provides the basis for deriving different yet related motives and melodic ideas.

Part Two is comprised of a series of three different marches, of which the first is the over-all frame for the second and third. In the old classical tradition of character pieces such as the scherzo, march, and dance forms, contrasting parts were called "trios." In that sense each of these two other marches can be thought of as an extended "trio." Fanfares again occur in these "trios" — some of them variants of fanfares from the *Fantasia,* others brand new. The main tune of the third march — all three marches have clearly defined tunes of different character and attitude — was the principal tune of a parade march I wrote in 1943 or 1944 for the 65th Infantry Division Band when I was briefly attached as a Special Service officer to one of the companies of that division while it was in training in Camp Shelby, Mississippi. The march itself is "lost" —i.e., I possess no copy of it; but the tune I use in this work haunted me during all the ensuing time after World War II, and I knew some day I would make use of it. The figures in the woodwinds accompanying this tune are drawn from the material of the second march, thus making a kind of polyphonic joining of the two. What perhaps can be called the "Epilogue" — really an extended coda — of Part Two pulls the marches back into the world of the *Fantasia.*

The several tonalities of the work act more like magnetic poles than the tonalities of more traditional music. E-flat serves as the *Fantasia's* essential tonal pole. The marches are magnetized around G minor, A-flat major, and G — B-flat — D major, respectively. The "Epilogue" (or coda) is drawn back into the orbit of the E-flat pole.

I have not attempted to convert the orchestra into a huge, multivoiced chamber ensemble, but rather to take advantage of the massed families (and their possible mixtures in color and texture) of the winds, brasses, percussion, harps, and strings. The canvas of the work is large and, in a sense, designed to allow for maximum clarity through projection in orchestral sound.

The work was sketched in the spring and summer of 1986 and orchestrated in the fall and winter of 1986-87. It was completed in January 1987. Commissioned by the Pittsburgh Symphony Society for Lorin Maazel, it is the second work I have written for the Pittsburgh Symphony — the first being my Violin Concerto introduced by Isaac Stern. I believe very strongly that music should be, whenever possible, written for specific performers or performing organizations. It makes the act of writing the music more real, more immediately human, and completely concrete.

— *George Rochberg*

Concerto for Violin and Orchestra

STEPHEN PAULUS

Born August 24, 1949, in Summit, New Jersey
Now living in Atlanta, Georgia



The steady progression and expansion of the career of Stephen Paulus have brought him to the ranks of this country's foremost young composers, helping him to become one of the rare composers able to support his family solely by practicing his craft, without an academic position. As a student at the University of Minnesota he earned bachelor's, master's, and doctoral degrees under such teachers as Paul Fetler and Dominick Argento.

Important among his works are three operas, all commissioned by the Opera Theatre of St. Louis: *The Village Singer* (1979), *The Postman Always Rings Twice,* based on James M. Cain's steamy novel (the first American opera ever presented at Scotland's Edinburgh Festival and scheduled for presentation by The Washington



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Opera in the Eisenhower Theater in January 1989); and *The Woodlanders,* based on the novel by Thomas Hardy. Mr. Paulus has written works for orchestra, chorus, chamber ensemble, and instrumental soloist which have been heard in numerous performances in the United States and Europe.

Co-founder with Libby Larson of the Minnesota Composers Forum, which promotes support of composers and performances of their music, he also shared the position of composer-in-residence of the Minnesota Orchestra with her from 1983 to 1987. In September 1988 he took up residence in the same position with the Atlanta Symphony Orchestra. He has also filled the post with the Tanglewood Festival and the Santa Fe Chamber Music Festival. Several of his works have been recorded by the Nonesuch label.

Concerto for Violin and Orchestra was commissioned in 1984 by the Atlanta Symphony Orchestra, part of the Orchestra's American Music Project begun under its then-conductor Robert Shaw, to be played by the ASO's concertmaster, William Preucil (who is performing it with Robert Fitzpatrick and the Symphony Orchestra of The Curtis Institute of Music this afternoon). The violin concerto was completed on September 9, 1987, its dedication reads "For William Preucil." The premiere performance was given in Atlanta on November 5, 1987.

Mr. Paulus scored his work for solo violin, three flutes, piccolo, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (tom-toms, snare and bass drums, triangle, large suspended cymbal, large tam-tam, temple blocks, high and low wood blocks, chimes, marimba, and xylophone), harp, piano, celesta, and strings. He has provided the following description of the concerto.

In 1986 I was commissioned by Linda and Jack Hoeschler (of St. Paul, Minnesota) to write a Partita for Violin and Piano to celebrate their twentieth wedding annivesary. During the summer of 1986 I was composer-in-residence at the Santa Fe Chamber Music Festival. The Festival had already commissioned one work and was looking for another one to present. I offered the Partita, and William Preucil and Arthur Rowe were invited by the Festival to present the premiere performance in July and August. This gave me a wonderful opportunity to work with Bill Preucil and to get to know his special talents and abilities prior to beginning to work on the Violin Concerto. The Violin Concerto is a work of approximately twenty-five minutes' duration that is cast in three movements. The opening movement, *Allegro con fuoco,* is a highly charged affair, which opens with a flourish from the lower voices of the orchestra: bassoons, horns, trombones, tuba, piano, cellos, and basses. It immediately propels the listener into a series of small, rising and falling sixteenth-note groups that give the opening section a pulsating feeling in the orchestral texture and a driving rhythm in the violin part. Major and minor harmonies are frequently juxtaposed in an effort to suggest traditional tonality and also to create harmonic ambiguity. This finally gives way to a quirky 3/4 section of staccato notes passed among the various string voices. This, too, is only temporary and settles into the first truly lyrical portion of the concerto, characterized by a high violin line which quickly traverses large melodic spans of a tenth, twelfth, or even thirteenth over very short time frames of little more than four or five beats. These melodies take place over oscillating strings and sustained bass. After reaching the first full climax, the movement settles down into a very quiet section in which the solo violin carries a much more deliberate melodic line derived from the opening furtive sixteenth-note patterns. A recap of the high lyrical line over pulsating strings leads eventually to another climax, out of which grows the cadenza. This leads naturally back into a reprise of the opening bars, with their rising and falling sixteenth-note groups. the movement is brought to a swift and dramatic close with an interruption by the lower voices of the orchestra in a decisive group of accented eighth notes.

Movement Two is entitled *Cantabile* and is intended to exploit one of the best attributes of the violin, namely, its ability to sing. From sustained, low strings a chorus of horns paves the way for the violin's first entrance. This opening melody appears in many guises and forms the basis for unity throughout the movement. A *moderato* section in the middle begins in F major and borrows a theme from the opening movement, presenting it in a much slower and more playful fashion. This eventually subsides to make room for another appearance of the opening melodies, which become more agitated — introducing trills and long, ascending scales. All of this is finally overtaken by a full-blown *tutti* statement from the orchestra. Low strings and horns once again introduce the high, lyrical notes from the violin, with their somewhat melancholy and nostalgic feeling. The movement draws to a close as the soloist tenaciously clings to a high B-natural while the rest of the orchestra quietly but insistently presses the harmony of B-flat major.

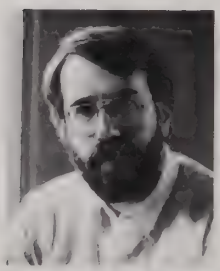
Movement three, the *Allegro di bravura,* exhibits the spirited and brilliant playing which is also characteristic of the violin. It begins quietly with sixteenth notes from the soloist propelling the orchestra, but very quickly expands both in

dynamic and range. It then leads abruptly into a playful section characterized by repeated notes, short scales, and wide leaps with occasional harmonics and trills from the soloist. Double stops and arpeggiated figures bring the movement to its first high point. The middle of the movement gives way to a rather restless lyricism that is finally subdued by the brass. A rapid triplet figure, tossed between the cellos and basses, provides the underpinning for additional triplets and athletic figures in the solo part. The agitation gives way abruptly to a moment of repose in which the solo violin plays a melody above harmonies provided by flutes and clarinets. An augmented statement of the opening bars of the movement leads directly into a reprise of repeated notes, left-hand *pizzicati*, descending scales, wide leaps, arpeggiated figures and double stops, which forge the drive to the finish.

— *Stephen Paulus*

Symphony No. 1

CHRISTOPHER ROUSE
Born February 25, 1949, in Baltimore, Maryland
Now living in Baltimore



One of the most acclaimed composers of his generation, **Christopher Rouse** was primarily self-taught before entering the Oberlin Conservatory, where he received a bachelor's degree in 1971. After private study with George Crumb and four years at Cornell University where he worked with Karel Husa and Robert Palmer he was awarded master's and doctoral degrees in 1977. He taught at the University of Michigan in Ann Arbor, and in 1981 joined the faculty of the Eastman School of Music where he is now associate professor of composition. In 1986 Mr. Rouse was named composer-in-residence with the Baltimore Symphony Orchestra under the auspices of the Meet The Composer Orchestra Residencies Program.

Many renowned soloists and chamber ensembles have commissioned works from Mr. Rouse and he is especially known for his orchestral works, which have been performed by most major United States orchestras as well as a number of important European philharmonics. Several of his compositions have been recorded by Nonesuch Records. He has received awards from the League of Composers/ISCM, the National Endowment for the Arts, the Rockefeller Foundation, the American Music Center, Warner Brothers, BMI, and Pitney-Bowes, among others. Mr. Rouse is also active as a writer on musical subjects and a rock music historian.

Symphony No. 1 was commissioned by the Baltimore Symphony Orchestra and completed in Indianapolis, Indiana, on August 26, 1986. It received its world premiere performance in Baltimore on January 21, 1988. Mr. Rouse's own program note follows.

The initial impetus for the work came through the desire to use in a new context an excerpt for strings which I composed in 1976 (the music commencing at measure 219 of the symphony score). Though this music had originally been composed in response to a dream, I came to associate it with the *Pietà* and to refer to it frequently by that name.

It was not until I began the actual manual composition of the symphony that I realized it to be something of a companion work to my *Gorgon* (1984). At first glance, however, the differences between these two scores might seem to outweigh the similarities. *Gorgon* is an astringently dissonant, entirely fast-paced orchestral showpiece, while the symphony is cast in the form of a single-movement *adagio* of considerable proportions whose overall language is largely tonal in its orientation. Both, however, are works of the blackest night, with *Gorgon's* exorcistic rage here replaced by a mood more somber, even tragic, in tone. Both works, moreover, concern themselves with a series of human issues that have increasingly occupied my thoughts over recent years. In a sense, *Gorgon* and my first symphony are a kind of yin and yang, very different responses to essentially the same stimuli.

In my Symphony No. 1, I have attempted to pay conscious homage to many of those I especially admire as composers of *adagios* — Shostakovich, Sibelius, Hartmann, Pettersson, and Schuman, for example — but only one composer is recognizably quoted (the famous opening theme from the second movement of Bruckner's Symphony No. 7, played both in the original instrumentation and here by a quartet of Wagner tubas). The work is scored for two flutes (second doubling piccolo), two oboes (second doubling both oboe d'amore and English horn), two clarinets (second doubling bass

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clarinet), two bassoons (second doubling contrabassoon), four horns (all doubling Wagner tubas), three trumpets, three trombones, tuba, timpani, percussion (three players), and strings. It is dedicated to my friend, John Harbison.

— *Christopher Rouse*

Silver Ladders

JOAN TOWER
Born September 6, 1938, in New Rochelle, New York
Now living in New York, New York



Unlike those dozens of composers whose parents were horrified by the idea of having a musician in the family and urged their offspring toward careers in law, medicine, or the shoe business, **Joan Tower** always had her family's encouragement. Her father, a serious amateur violinist who came from a musical family, was a mining engineer. He saw to it that his daughter always had a piano and a teacher wherever his work took him, and it took him to South America, where she grew up. After returning to the United States, Miss Tower attended Bennington College and Columbia University, and received a doctorate from the latter institution. She was one of the founding members of the Da Capo Chamber Players in 1969 and continued to perform as that ensemble's pianist until 1984, by which time she had become one of the most prominent American composers of her generation, and her creative activity demanded all of her attention.

Miss Tower has received numerous awards, grants, fellowships, and commissions from fellow musicians, orchestras, and such organizations as the Guggenheim Foundation, the American Institute and Academy of Arts and Letters, the Koussevitzky Foundation, and the National Endowment for the Arts. She has also been the subject of a widely circulated television documentary, produced by WGBH, Boston. She was named "Musician of the Month" in the September 1982 *High Fidelity/Musical America.* Published by G. Schirmer, her music can be heard on Nonesuch and Composers Recordings Inc. Records. In September 1985 she succeeded Joseph Schwantner as composer-in-residence for the Saint Louis Symphony, where she remained through the end of the 1987-88 season.

Silver Ladders was commissioned by the Saint Louis Symphony Orchestra, and received its world premiere performance in St. Louis on January 9, 1987. The score is dedicated to Leonard Slatkin with "admiration for his unswerving musical integrity and confidence in presenting the music of his own time." The work, which takes about twenty-one minutes to perform, is scored for two flutes and piccolo, two oboes, and divided into three-sections — fast, slow, fast. The title does not allude to a programmatic intent, but, as the composer explains in the following note of her own, came from an image suggested by the music itself.

Certain motives recur throughout a number of my compositions. One of these, a slow, straightline upward action, can be traced back to a piece which I played for many years with my former group, the Da Capo Chamber Players. In spite of my unsympathetic regard for the work of Arnold Schoenberg, whose music is so unlike my own, I remember one beautiful moment in his Chamber Symphony No. 1, Op. 9. This slow, stately motive in rising fourths has stuck in my ears throughout the years and has appeared and reappeared in different guises in several of my works; I decided to give this upward gesture prominence in my newest work.

The first section is based on upward-moving scales (the ladder) formed largely of whole and half steps. Placing the scales in a variety of textures and contexts creates a long-range buildup of

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tension throughout this section. The one notable release consists of a contrasting, fluid undulation played by the clarinet.

This secondary action is taken up in the second section by a long oboe solo which develops the clarinet's material. A gradual accumulation of lines is achieved by a metamorphosis of solo violin to two violins, to string quartet, to horn quartet, to full orchestra. A marimba solo unwinds the tension and leads to a very low trio of bass, contrabassoon, and bass clarinet which closes the section.

The rising-fourths motive begins the final section and becomes the basis for the harmony and the action of the lines. The scale passages from the first section eventually mingle with the rising-fourths motive. A contrasting interruption toward the end of this section recalls the clarinet and oboe solos of the two preceding movements; in this case the trumpet plays a fluid, contoured solo which has its own rising line.

The images and feelings of this composition are reflected in the title. Its many upward-moving lines suggest nothing so much as a giant ladder, reaching to the sky and moving into space. Just as the metal silver has many contrasting qualities, so the textures of this music range from heavy to light, solid to fluid. Like a silversmith I placed the rising motives in various contexts, molding and shaping the music to reveal its multiple properties. The instrumental solos spin forth slowly like liquid metal, fluid and silvery, providing contrast to the solid orchestral ladder surrounding them.

— Joan Tower

The Judges

American conductor **James Dixon,** born in Estherville, Iowa, studied at the University of Iowa receiving his B.M. in 1952, and his M.M. in 1956. He has been resident conductor of the Seventh Army Symphony in Germany, the New England Conservatory Symphony, and associate conductor of the Minneapolis Symphony Orchestra under Stanislaw Skrowaczewski. Currently on the music faculty of the University of Iowa, he served as conductor of the University of Iowa Symphony from 1954 to 1959 and currently since 1962. Since 1965 he has been conductor of the Tri-City Symphony in Davenport, Iowa, now called the Quad-City Symphony Orchestra. Mr. Dixon has been guest conductor for a number of orchestras including the Minneapolis Symphony, National Orchestra of Greece, Norddeutscher Rudfunk (Hamburg), Westdeutscher Rudfunk (Cologne), National Orchestra of Peru, Boston Philharmonia, Chicago Symphony, and the American Composers Orchestra. He has recorded on the CRI label with the Royal Philharmonic of London, the American Composers Orchestra, and the Center for New Music. He has been awarded the Mahler Medal of the American Mahler Society, the Laurel Leaf Award from the American Composers Alliance, and the Ditson Award from Columbia University—the latter two awards in recognition of his career-long championing of new music.

The distinguished American music critic, **Richard Freed,** has received two ASCAP/ Deems Taylor Awards in recognition of his work — in 1984 for program annotation and in 1986 for record notes. In both cases these were the first Deems Taylor Awards ever given in these fields of music writing. Currently Mr. Freed is program annotator for the Saint Louis Symphony Orchestra and writer and host for its broadcast concerts; program annotator for the National Symphony Orchestra; record critic for National Public Radio and for WETA-FM here in Washington; a contributing editor for *Stereo Review;* and executive director of the Music Critics Association. In addition he writes occasional notes for orchestras including the Indianapolis and Baltimore Symphonies, contributes reviews and articles to numerous periodicals, and serves as a consultant to performing and funding organizations. After graduation from the University of Chicago, Mr. Freed held various newspaper jobs, wrote for the *Saturday Review* and *The New York Times,* was assistant to the director of the Eastman School of Music, and program annotator for The Philadelphia Orchestra (1974 to 1984) and the Houston Symphony Orchestra (1977 to 1980).

Conductor **David Effron,** music director of the Youngstown Symphony Orchestra (Ohio) and of the Eastman Philharmonia at the Eastman School of Music in Rochester, New York, studied at the University of Michigan (B.M.), Indiana University (M.M.), with additional study in opera and conducting at the Cologne Hochschule für Music. He has been a member of the conducting staffs of the Cologne and New York City Operas

and the National Ballet. He was artistic director and principal conductor for the Central City Opera (1969-70), music director of the Heidelberg Castle Festival (1980), and for the Merola Program of the San Francisco Opera Company (1978-79). He has been a guest conductor of the orchestras of Pittsburgh, Richmond, Denver, and Rochester, among others, and of productions for opera companies including Michigan Opera Theater, Opera Theater of Rochester, the New York City Opera, and the Frankfurt Opera. Professor of conducting and ensembles at the Eastman School of Music since 1977, he has also taught at The Curtis Institute of Music in Philadelphia. He has recorded recently for RCA, Pantheon, and Mercury Golden Imports.

The Performers



Robert Fitzpatrick is currently dean of The Curtis Institute of Music. He was born in Philadelphia and attended Curtis from 1966 to 1968 where he studied clarinet with Anthony Gigliotti. Mr. Fitzpatrick also received his Bachelor and Master of Music degrees from Temple University. Posts have included music director and chairman of fine arts at St. Joseph's Preparatory School (Philadelphia), 1969 to 1980; principal conductor, Orchestra Society of Philadelphia, 1980 to 1982; and music director, Garden State Philharmonic, 1976 to 1982. Mr. Fitzpatrick has conducted the Symphony Orchestra of The Curtis Institute of Music in Philadelphia, New York, France, and in Washington, D.C., for the Friedheim Awards Concert in 1980 and 1984. He also served on the Friedheim Jury in 1983 (chamber music) and 1986 (orchestra). Mr. Fitzpatrick joined the staff of The Curtis Institute of Music in 1980.

The American violinist **William Preucil,** to whom Stephen Paulus dedicated his 1987 Violin Concerto and who, with the Atlanta Symphony Orchestra, gave its world premiere performance on November 5, 1987, in Atlanta Georgia, is currently in his seventh season as concertmaster there. Prior to coming to Atlanta (where he is also a distinguished lecturer in music at the University of Georgia) he held the same post with both the Nashville and Utah Symphony Orchestras. During this past summer Mr. Preucil performed in and was director of chamber music activities at the Robert Shaw Choral Institute in France. A multiple prize winner, he frequently performs as a soloist with orchestras and as a recitalist and a participant in chamber music activities throughout the year, including a number of prestigious summer festivals in North America and Europe. Mr. Preucil, who studied first with his mother, Doris Preucil, graduated from the Interlochen Arts Academy and received a performer's Certificate from Indiana University's School of Music where he studied with Josef Gingold. In April 1988 the Paulus Violin Concerto was recorded by Mr. Preucil, with Robert Shaw conducting the Atlanta Symphony Orchestra, for release by New World Records in 1989.

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis' conducting department; William Smith, associate conductor of The Philadelphia Orchestra; and renowned visiting conductors, the ensemble gives free concerts throughout the year, many of which are broadcast on WFLN in Philadelphia. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Rafael Frühbeck de Burgos, Zubin Mehta, and Riccardo Muti. The Curtis Institute of Music was founded in 1924 to train exceptionally gifted young musicians for careers as performing artists on the highest level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 176 students from the United States and 23 foreign countries study with the school's celebrated 78-member faculty, which includes Julius Baker, Todd Duncan, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, Ignace Strasfogel, and members of the Guarneri Quartet.

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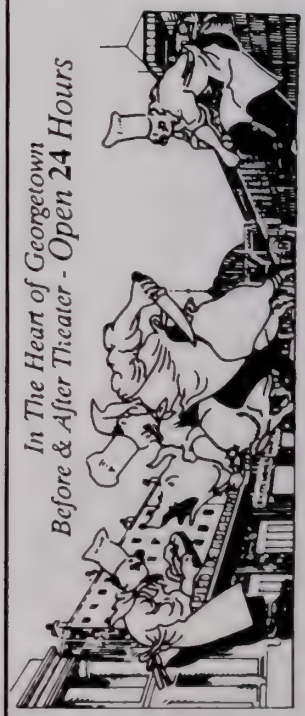
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Du bist die Ruh	Franz Schubert
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Fetes Galantes (Book I) — Claude Debussy

"En Sourdine"
"Fantoches"
"Clair de Lune"

JENNIFER D. JONES - soprano GARY GRESS - piano

II

Night Soliloquy — Kent Kennan

Sonata for Flute and Piano — Opus 14 — Robert Muczynski

Allegro deciso
Scherzo
Andante
Allegro con moto

HYE RI YOON — flute EUN YOUNG KWAK - piano

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The Edith L. Prostkoff Memorial Concert Series

SIXTH STUDENT RECITAL

Suite for Solo Horn — Kam Morrill (1961-)
Prelude - Minuet - Sarabande - Fugue - Gigue

Richard King, horn

Threnody for Solo Viola — Troy C. Peters (1969-)

Michael Strauss, viola

Sonata for Viola and Piano, op. 11, no. 4 — Paul Hindemith (1895-1963)
Fantaisie
Thema mit Variationen
Finale (mit Variationen)

Michael Strauss, viola
Robert Koenig, piano

INTERMISSION

Quartet for Piano and Strings in E-flat Major, op. 47 — Robert Schumann (1810-1856)
Sostenuto assai - Allegro ma non troppo
Scherzo
Andante cantabile
Finale

James Umber, violin Michael Strauss, viola
Wendy Sutter, cello Robert Koenig, piano

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The Edith L. Prostkoff Memorial Concert Series

SEVENTH STUDENT RECITAL

Partita No. 2 in D minor, S. 1004 — Johann Sebastian Bach (1685-1750)
Allemanda - Corrente - Sarabande -
Giga - Ciaccona

Judith Franziska Ingolfsson, violin

Sonata for Flute and Piano — Robert Muczynski (1929-)
Allegro deciso
Scherzo: Vivace
Andante
Allegro con moto

Night Soliloquy — Kent Kennan (1913-)

Hye Ri Yoon, flute
Eun-Young Kwak, piano

INTERMISSION

West Side Story Suite — Leonard Bernstein (1918-)
Prologue - I Feel Pretty -
One Hand, One Heart - Something's Coming -
America - Maria - Tonight - Somewhere
(arranged by J. Gale)

Anthony DiLorenzo, trumpet Rodney Mack, trumpet
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I conclude that musical notes and rhythms were first acquired by the male or female progenitors of mankind for the sake of charming the opposite sex.

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by Ned Rorem on the occasion of his 65th birthday

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Vol. XVI, No. 3 NOVEMBER 1988

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Cover photograph by Peter Mallow: Henry Moore's Reclining Figure *is located in Lincoln Center's Reflecting Pool*

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Opera's ubiquitous barber is brother to his creator, Beaumarchais

Figaro Here, Figaro There



At the Metropolitan Opera, on a dozen occasions between now and February, a certain Figaro, barber, wig-dresser, surgeon, herbalist, druggist, veterinarian, author, and notorious intriguer, will help the young and lovestruck Count Almaviva court and marry the beautiful heiress Rosina, right under the nose of her suspicious guardian Dr. Bartolo. On nine more occasions, starting December 15, the same Figaro, now in the grateful Count's permanent employ, will help prevent his master's infidelity to the same Rosina (now Countess Almaviva) in the process of marrying and being reunited with his parents.

This is no surprise, of course. The contrivances and misadventures of that shifty Figaro have been delighting Metropolitan Opera-goers since 1883; he has appeared before them as the title character of Rossini's *Il Barbiere di Siviglia* 279 times, and as the beleaguered bridegroom of Mozart's *Le Nozze di Figaro* 211 more times, beginning in 1894. But these aren't Figaro's only earthly

Above: Beaumarchais' Le Mariage de Figaro, *a lithograph by Fragonard, 1784*

Michael Feingold


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avatars, by any means. He began life as a character in a pair of plays by one Pierre-Augustin Caron de Beaumarchais, and has intrigued his way across the spoken stage as well as the operatic. Most recently, in Andrei Serban's 1985 Broadway production of *The Marriage of Figaro*, he glowered down on the action from a swing suspended over the stage, while the other characters dashed about beneath him, on roller skates, to a boom box blaring Mozart's *Nozze* Overture.

Composers well before Mozart had taken advantage of Beaumarchais' witty texts. The most popular of these early ventures, which has been recorded and is still occasionally revived, is Giovanni Paisiello's graceful *Il Barbiere di Siviglia* (1782)—Mozart himself liked it enough to borrow the tune for *his* Figaro's first aria, "*Se vuol ballare*," from it. Even after the triumphs of *Le Nozze* and *Il Barbiere*, musicians like Ferdinando Paer and Luigi Ricci tried to outdo their betters: *Grove's Dictionary* lists *Figaro* settings by some eighteen composers, from Arnold to Zecchi. Then, too, any number of writers have attempted continuations to Figaro's story, starting with Beaumarchais himself, who in 1792 brought out *La Mère coupable (The Guilty Mother)*, in which the young lovers, Léon and Florestine, are the illegitimate offspring of the Countess (by Cherubino) and the Count, respectively. (There's an operatic version of this play, too, by Darius Milhaud, premiered in Geneva in 1965.)

The twentieth century, as you might expect, has brought Figaro alternatives even Beaumarchais never contemplated; a memorable *New Yorker* cartoon of the early 1960s showed a pop-eyed operagoer gazing in horror at a poster that announced, in huge letters, *"Il Divorzio di Figaro."* But the joke was on the *New Yorker*, because *Figaro läßt sich scheiden* (literally, *Figaro Gets a Divorce*) was already on the boards, adapted by the minor German composer Giselher Klebe, in 1963, from a late-1930s play by the great, wittily elegiac, Austrian writer Odön von Horvath. It starts with Figaro and Susanna helping the Count and Countess escape over the border after an unspecif revolution, which looks more like the 1 Russian model than the French edition 1789. The Count gambles his fortune away a Swiss ski resort; Susanna waits tables in emigré nightclub run by Cherubino; ev tually she and Figaro find happiness by goi back to the old country, now a social paradise—where Castle Almaviva h become a state orphans' home!

Though Horvath's play hasn't yet found way here (it was seen in 1987 at the La Jo Playhouse), New York will add its own n chapter to the Figaro story in 1991-92, wh composer John Corigliano's opera (tentativ titled *A Figaro for Antonia*), commission by the Met, has its world premiere. With libretto by the playwright and poet Willia M. Hoffman (best known for his Broadw hit *As Is*), Corigliano's work, which he call "grand opera buffa," puts the characters a situation of *The Guilty Mother* into an oper within-the-opera, from which they step out get mixed up with the manipulative courtie surrounding Marie Antoinette; Figaro a his creator Beaumarchais find themselv scheming together to stop the Fren Revolution from happening. (Whether th should succeed was, at last report, still bei pondered by the authors.)

That Beaumarchais should find himse caught up in an intrigue with his ow characters would probably not have surprise him very much. His whole life was succession of intrigues, scandals, plot maneuvers, and deals, shady or otherwis Perhaps Figaro has held audiences' attentio for 200 years because, in creating hi Beaumarchais sat for his own portrait. Bor plain Pierre-Augustin Caron, the son of Paris watchmaker, in 1732, he was apprentice to his father's trade, and learned it we enough to have invented a new mechanis for regulating clocks before he was 21. (Th precise plot machinery of his plays has ofte been compared to the works of a smoothly running watch.) As with every other event i Beaumarchais' adult life, this one stirred u conflicting counterclaims and rumors fo history to puzzle over; an old establishe



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watchmaker sued, asserting that Caron *fils* had stolen his invention; others said the device was a standard English one, which the young man had simply obtained from a cousin in London. Still, he had fashionable friends at court—he was sought after all his life for his witty conversation—and he won his case.

From being watchmaker to the courtiers, he turned his talents toward keeping them amused, skilled as he was not only at conversation, but at music and the writing of impromptu verses. He acquired the title "Beaumarchais" early, by marrying a wealthy, aristocratic widow—one of his customers—and naming himself after a tract of provincial forestland he inherited upon her death a year later. (This occurred after a grueling battle with her relatives; rumor has it that Beaumarchais had helped both the widow and her husband to their graves a little earlier than was necessary.) He became expert at the game of court politics, playing one faction off against another. When he was outmaneuvered, he could appeal to the public through a flow of witty pamphlets satirizing his enemies, causing so much uproar they were usually forced to maneuver him back in again. Naturally, financial exploits came hand in hand with his triumphs at court; Beaumarchais was adept at using his lofty connections to secure endorsements for his business ventures.

At the same time, Beaumarchais' friends in high places discovered that they could rely on him to arrange their shadier affairs. Sent to Spain on a secret diplomatic mission in 1764, he made additional use of his two years there to finalize his sister's marriage to a Spanish grandee who had seduced and jilted her, and to contrive a liaison of a less legal sort between King Carlos III and a married but pliable French marquise—as well as picking up details of Spanish life which would ultimately find their way into the *Figaro* plays. (His account of his sister's traumatic affair, in novella form, became one of his most popular pamphlets; the young Goethe adapted it for the stage, as the Romantic tragedy *Clavigo*.)

Millions have laughed over the extravagant



A scene from Act I of Rossini's Il Barbiere di Siviglia

twists in Figaro's story, but they pale compared to those Beaumarchais actually lived. His biography finds him one minute thrown into jail on false testimony for offending an influential duke, and the next being summoned to the King's private quarters and instructed to carry out a top-secret mission. (In true Figaro style, he managed to turn both events to his own personal profit.) Though he loved and exploited the rigid class system of pre-Revolutionary Europe, no one in the eighteenth century knew better than Beaumarchais how flimsy, capricious, and ultimately unjust it was. Used to smiling at the imbroglios Figaro finds himself in, and humming along with the vivacious melodies Mozart and Rossini found for him, modern audiences forget that in the composers' own time, when absolute monarchy and aristocratic privilege were still the order of the day, these stories were packed with social dynamite.

The Barber of Seville, written in 1773, only

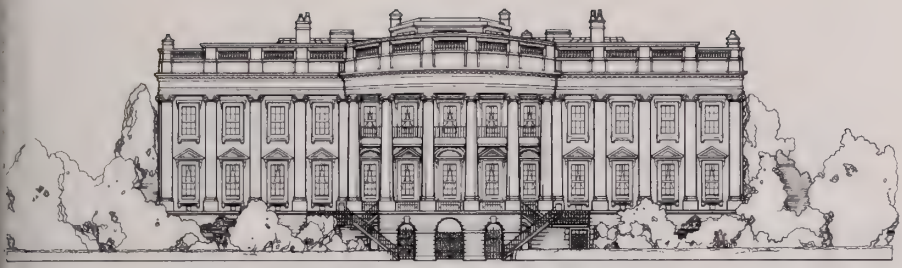
ridicules the greed and possessiveness of the wealthy class, but *The Marriage of Figaro*, completed in 1778 but kept off the Paris stage for six years by censors of various ranks, mocks everything the French aristocracy held dear: not only the prerogatives of rank but the divine right of kings (analogous to the *droit du seigneur* Figaro persuades the Count to renounce), the majesty of the law, the sanctity of marriage, male domination over women, and even the value of a legitimate birth. *Figaro* was a shocker; when the censors who had initially banned it allowed themselves to be overruled by a groundswell of public opinion (manipulated by Beaumarchais), King Louis XVI himself stepped in to declare it immoral. Ever ingenious, Beaumarchais contrived to evade even the King's fiat, by giving discreet private readings of the play which became so popular at court that Louis' own family pleaded with him to overturn the ban.

The class-leveling satiric strain that came into Beaumarchais' writing with *Figaro* was prompted not only by his spell in prison, but by events on the other side of the Atlantic. Deeply inspired by the principles of the American Revolution, he had been one of the first in France to urge support of England's rebellious colonies, and threw himself into supplying munitions for the Revolutionary Army (in exchange for merchandise, naturally; even Beaumarchais' most altruistic projects were linked to his private gain). It's arguable that the United States might not have won its independence without his help; certainly he is one of the few writers in history to have put himself on the line for his ideals in so practical a way. At the same time, the class he ridiculed and worked to overthrow was never very far from his heart. When Beaumarchais was made to endure another imprisonment, during the year of *Figaro*'s premiere, at the hands of a cabal of anti-*Figaro* aristocrats, his recompense was to have *The Barber of Seville* staged by the court at Versailles, with no less than Marie Antoinette playing Rosina. The author himself directed the performance. Even while he announced the coming end of the aristrocracy, Beaumarchais was playing its games.

Under the French Revolution (the 200 anniversary of which will be celebrated ne year) Beaumarchais' life had the same u and downs as under the monarchy. "H realized with a painful shock," his biograph Paul Frischauer writes, with acid cogenc "that he had considered liberty and equalit but not fraternity. He had lived for himself- and he was alone." Just before the Revolutio Beaumarchais had written a lofty tragicom opera, *Tarare*, with music by Mozart despised rival Salieri. In 1790, to keep up wi the temper of the times, he fitted it out with new ending, adding to his praise benevolent rule a plea for liberalized divor laws—shades of *Il Divorzio di Figaro*—ar universal voting rights. (Ironically, whi Beaumarchais was effusively dedicatir *Tarare* to Salieri, Mozart, in Vienna, w making the French dramatist immortal wit *Le Nozze*.)

But *Tarare*, and even *Figaro*, were n enough to keep Beaumarchais in the ne regime's good graces; he had made too muc money under the monarchy, and too mar friends at court. Once again the subject rumors, and again involved in shady dea (including one to procure 60,000 Dutch rifl for the revolutionaries), he was denounce and imprisoned, then freed in time to escap the guillotine, but reduced to penniless exil Even this wasn't the end: A prolonged leg battle released his wife and daughter fro prison, brought him back to France, an restored his property. In 1797 he wa acclaimed onstage at the Comédie-Françai But the creator of Figaro, now old, feebl and almost totally deaf, had no mo contrivances up his sleeve. He died two yea later of a stroke, having devoted the rest of h life to assembling his papers and letters, s that posterity could marvel at the man wh had done so many varied things, played bot sides of so many different schemes—and ha paused along the way to create, in Figaro, th best extant portrait of himself.

Michael Feingold, lead drama critic for Th Village Voice, includes among his many stage an opera translations Penderecki's latest opera Th Black Mask, produced last summer by Santa F Opera.



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(continued on page 2



Above: Don Basilio and Dr. Bartolo in the Salzburg Marionette Theatre production of The Barber of Seville

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by Ned Rorem on the occasion of his 65th birthday

Friday Evening, November 4, 1988, at 8:00

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Notes on the Program

Mourning Scene
II Samuel 1: 19-27

19 The beauty of Israel is slain upon thy high places: how are the mighty fallen!

20 Tell *it* not in Gath, publish *it* not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph.

21 Ye mountains of Gilboa, *let there be* no dew, neither *let there be* rain, upon you, nor fields of offerings: for there the shield of the mighty is vilely cast away, the shield of Saul, *as though he had* not *been* anointed with oil.

22 From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not empty.

23 Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than eagles, they were stronger than lions.

24 Ye daughters of Israel, weep over Saul, who clothed you in scarlet, with *other* delights, who put on ornaments of gold upon your apparel.

25 How are the mighty fallen in the midst of the battle! O Jonathan, *thou wast* slain in thine high places.

26 I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women.

27 How are the mighty fallen, and the weapons of war perished!

Ariel

Ariel was composed in New York during May of 1971, and presented as a gift to my friend Phyllis Curtin. She first performed the cycle, with clarinetist David Glazer and pianist Ryan Edwards, at the Library of Congress in Washington on November 26. The piece has been recorded by Desto with clarinetist Joseph Rabbai. —*N.R.*

Ariel (five poems of Sylvia Plath)

1. Words

Axes

After whose stroke the wood rings,
And the echoes!
Echoes travelling
Off from the centre like horses.

The sap
Wells like tears, like the
Water striving
To re-establish its mirror
Over the rock

That drops and turns,
A white skull,
Eaten by weedy greens.
Years later I
Encounter them on the road—

Words dry and riderless,
The indefatigable hoof-taps.
While
From the bottom of the pool, fixed stars
Govern a life.

2. Poppies in July

Little poppies, little hell flames,
Do you do no harm?

You flicker. I cannot touch you.
I put my hands among the flames. Nothing burns.

And it exhausts me to watch you
Flickering like that, wrinkly and clear red, like the skin of a mouth.

A mouth just bloodied.
Little bloody skirts!

There are fumes that I cannot touch.
Where are your opiates, your nauseous capsules?

If I could bleed, or sleep!—
If my mouth could marry a hurt like that!

Or your liquors seep to me, in this glass capsule,
Dulling and stilling.

But colourless. Colourless.

3. The Hanging Man

By the roots of my hair some god got hold of me.
I sizzled in his blue volts like a desert prophet.

The nights snapped out of sight like a lizard's eyelid:
A word of bald white days in a shadeless socket.

A vulturous boredom pinned me in this tree.
If he were I, he would do what I did.

4. Poppies in October

Even the sun-clouds this morning cannot manage such skirts.
Nor the woman in the ambulance
Whose red heart blooms through her coat so astoundingly—

A gift, a love gift
Utterly unasked for
By a sky

Palely and flamily
Igniting its carbon monoxides, by eyes
Dulled to a halt under bowlers.

O my God, what am I
That these late mouths should cry open
In a forest of frost, in a dawn of cornflowers.

5. Lady Lazarus

I have done it again.
One year in every ten
I manage it—

A sort of walking miracle,
my skin
Bright as a Nazi lampshade,
My right foot

A paperweight,
My face a featureless, fine
Jew linen.

Peel off the napkin
O my enemy.
Do I terrify?—

The nose, the eye pits,
the full set of teeth?
The sour breath
Will vanish in a day.

Soon, soon the flesh
The grave cave ate will be
At home on me

And I a smiling woman.
I am only thirty.
And like the cat
I have nine times to die.

This is Number Three.
What a trash
To annihilate each decade.

What a million filaments.
The peanut-crunching crowd
Shoves in to see

Them unwrap me hand and foot—
The big strip tease.
Gentlemen, ladies,

These are my hands,
My knees.
I may be skin and bone,

Nevertheless, I am the same,
identical woman.
The first time it happened I was ten.
It was an accident.

The second time I meant
To last it out and not come back at all.
I rocked shut

As a seashell.
They had to call and call
And pick the worms off me
like sticky pearls.

Dying
Is an art, like everything else.
I do it exceptionally well.

I do it so it feels like hell.
I do it so it feels real.
I guess you could say I've a call.

It's easy enough to do it in a cell.
It's easy enough to do it and stay put.
It's the theatrical

Comeback in broad day
To the same place, the same face,
the same brute
Amused shout:

"A miracle!"
That knocks me out.
There is a charge

For the eyeing of my scars, there is a charge
For the hearing of my heart—
It really goes.

And there is a charge, a very large charge,
For a word or a touch
Or a bit of blood

Or a piece of my hair or my clothes.
So, so, Herr Doktor.
So, Herr Enemy.

I am your opus,
I am your valuable,
The pure gold baby

That melts to a shriek.
I turn and burn.
Do not think I underestimate
your great concern.

Ash, ash—
You poke and stir.
Flesh, bone, there is nothing there—

A cake of soap,
A wedding ring,
A gold filling.

Herr God, Herr Lucifer,
Beware
Beware.

Out of the ash
I rise with my red hair
And I eat men like air.

From *Ariel* by Sylvia Plath.
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Women's Voices

In the autumn of 1975 I noted in my journal: "I am composing a cycle of songs for soprano Joyce Mathis, of whom a not inconspicuous feature, at least to me since I am white, is that she's black. I have chosen to musicalize poems only by women (I mention this now, and never again, since the main point of the poems is that they're good), but none of these women are black. For my music there are no apt black female poets, since they mostly deal with the black condition. Can I identify from inside with blackness as I can with femaleness? None of my ancestors were Negro slaves, though half of them were women. Artists contain all sexes but not all races.

"Still, years ago when I was composing *Ariel*, maybe Robin Morgan's harsh words were true: 'Leave Plath to our sisters, stick to men poets.' If I feel no more need for Plath it's precisely because she *was* a woman, and I am not, not even metaphorically...Not that a composer need *feel*, or even respect, a poem in order to set it well. And masterpieces which thrill are more impossible to musicalize than lesser verses that ring a bell. The question of which composers select which poets to set to music, and how they set them when selected, is endlessly engrossing. A woman's setting of women's poetry might not be better than mine, but will be different, not only because she's another person but because she's female. How to prove that difference? Is there more disparity between a man and a woman than between one good composer and another good composer?...It's hard to deal with a woman's poem insofar as that poem dwells on solely womanly problems.

Yet I'm writing a cycle on women's poems. From Antigone to Phedra through the Marschallin to Blanche DuBois, great-women roles have been written by men. But in plays, in opera, these roles have been part of a larger pattern—a pattern, however eccentric, we all grow up with. Could a man write a solo lyric poem, *as a woman*, and make it tell?"

When Joyce Mathis asked me earlier that summer to compose a cycle for her, it had been twelve years since anyone had commissioned songs from me. (*War Scenes* in 1969 was conceived as a gift for Gerard Souzay.) So much for my reputation as a major song composer! The eleven poems—probing women's anger, love, joy and anguish over five centuries—were accordingly presented by Mathis in Alice Tully Hall on November 4, 1976, with pianist Warren Wilson. —*N.R.*

Women's Voices

1. Now Let No Charitable Hope

Now let no charitable hope
Confuse my mind with images
Of eagle and of antelope:
I am in nature none of these.

I was, being human, born alone;
I am, being woman, hard beset;
I live by squeezing from a stone
The little nourishment I get.

In masks outrageous and austere
The years go by in single file;
But none has merited my fear,
And none has quite escaped my smile.

—*Elinor Wylie (1885-1928)*

From *Collected Poems of Elinor Wylie*.
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2. A Birthday

My heart is like a singing bird
Whose nest is in a watered shoot;
My heart is like an apple-tree
Whose boughs are bent with thick-set fruit;
My heart is like a rainbow shell
That paddles in a halcyon sea;
My heart is gladder than all these
Because my love is come to me.

Raise me a dais of silk and down;
Hang it with vair and purple dyes;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes;
Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys;
Because the birthday of my life
Is come, my love is come to me.

—*Christina Rossetti (1830-1894)*

3. To My Dear and Loving Husband

If ever two were one, then surely we.
If ever man were loved by wife, then thee;
If ever wife was happy in a man,
Compare with me, ye women, if you can.
I prize thy love more than whole mines of gold
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee, give recompense.
Thy love is such I can no way repay,
The heavens reward thee manifold, I pray.
Then while we live, in love let's so persevere
That when we live no more, we may live ever.

—*Anne Bradstreet (1612-1672)*

4. To the Ladies

Wife and servant are the same,
But only differ in the name,
For when that fatal knot is tied,
Which nothing, nothing can divide,
When she the word *obey* has said,
And man by law supreme has made,
Then all that's kind is laid aside,
And nothing left but state and pride.
Fierce as an eastern prince he grows,
And all his innate rigour shows.
Then but to look, to laugh, or speak,
Will the nuptial contract break.
Like mutes, she signs alone must make,
And never any freedom take,
But still be governed by a nod,
And fear her husband as her God;
Him still must serve, him still obey,
And nothing act, and nothing say,
But her haughty Lord thinks fit,
Who with the power, has all the wit.
Then shun, oh! shun that wretched state,
And all the fawning flatterers hate;
Value your selves, and men despise,
You must be proud, if you'll be wise.

—*Mary Lee, Lady Chudleigh (1656-1710)*

5. If Ever Hapless Woman Had a Cause

If ever hapless woman had a cause
To breathe her plaints into the open air,
And never suffer inward grief to pause,
Or seek her sorrow-shaken soul's repair:
Then I, for I have lost my only brother,
Whose like this age can scarcely yield another.

Come therefore, mournful Muses, and lament;
Forsake all wanton pleasing motions;
Bedew your cheeks. Still shall my tears be spent,
Yet still increased with inundations.
For I must weep, since I have lost my brother,
Whose like this age can scarcely yield another.

The cruel hand of murder cloyed with blood
Lewdly deprived him of his mortal life.
Woe the death-attended blades that stood
In opposition 'gainst him in the strife
Wherein he fell, and where I lost a brother,
Whose like this age can scarcely yield another.

Then unto Grief let me a temple make,
And, mourning, daily enter Sorrow's ports,
Knock on my breast, sweet brother, for thy sake.

Nature and love will both be my consorts,
And help me aye to wail my only brother,
Whose like this age can scarcely yield another.
—*Mary Sidney Herbert, Countess of Pembroke (1561-1621)*

6. We Never Said Farewell

We never said farewell, nor even looked
Our last upon each other, for no sign
Was made when we the linked chain unhooked
And broke the level line.

And here we dwell together, side by side,
Our places fixed for life upon the chart.
Two islands that the roaring seas divide
Are not more far apart.
—*Mary Elizabeth Coleridge (1861-1907)*

7. The Stranger

Looking as I've looked before, straight down the heart
of the street to the river
walking the rivers of the avenues
feeling the shudder of the caves beneath the asphalt
watching the light turn on in the towers
walking as I've walked before
like a man, like a woman, in the city
my visionary anger cleansing my sight
and the detailed perceptions of mercy
flowering from that anger

if I came into a room out of the sharp misty light
and hear them talking a dead language
if they ask me my identity
what can I say but
I am the androgyne
I am the living mind you fail to describe
in your dead language
the lost noun, the verb surviving
only in the infinitive
the letters of my name are written under the lids
of the newborn child
—*Adrienne Rich, from* Diving into the Wreck *(1973)*

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8. What Inn is This

What inn is this
Where for the night
Peculiar traveller comes?
Who is the landlord?
Where the maids?
Behold, what curious rooms!
No ruddy fires on the hearth,
No brimming tankards flow.
Necromancer, landlord,
Who are these below?
—*Emily Dickinson (1830-1866)*

9. Defiled Is My Name

Defiled is my name full sore
Through cruel spite and false report,
That I may say for evermore,
Farewell, my joy! adieu comfort!
For wrongfully ye judge of me
Unto my fame a mortal wound,
Say what ye list, it will not be,
Ye seek for that can not be found.
—*Queen Anne Boleyn (1507-1536)*
from her prison cell.

10. Electrocution

He shudders...feeling on the shaven spot
The probing wind that stabs him to a thought
Of storm-drenched fields in a white foam of light,
And roads of his hill-town that leap to sight
Like threads of tortured silver...while the guards—
Monstrous deft dolls that move as on a string,
In wonted haste to finish with this thing,
Turn faces blanker than asphalted yards.

They heard the shriek that tore out of its sheath
But as a feeble moan...yet dared not breathe,
Who stared there at him, arching—like a tree
When the winds wrench it and the earth holds tight—
Whose soul, expanding in white agony,
Had fused in flaming circuit with the night.
—*Lola Ridge (1883-1941)*

From *Red Flag*
Reprinted by permission of David Lawson

11. Smile, Death

Smile, Death, see I smile as I come to you
Straight from the road and the moor that I leave behind,
Nothing on earth to me was like this wind-blown space,
Nothing was like the road, but at the end
there was a vision or a face
And the eyes were not always kind.

Smile, Death, as you fasten the blades to my feet for me,
On, on let us skate past the sleeping willows dusted with snow;
Fast, fast down the frozen stream, with the moor and the road and the vision behind,
(Show me your face, why the eyes are kind!)
And we will not speak of life or believe in it or remember it as we go.
—*Charlotte Mew (1870-1928)*

From the *Collected Works of Charlotte Mew*
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The Santa Fe Songs

Down to the last quaver this suite was designed for the commissioners. In the autumn of 1979 when the Santa Fe Chamber Music Festival invited me to be composer-in-residence for the following July, they also stipulated that I compose a sizeable work for voice with a few instruments. It seemed short notice.

Who would perform?

The Festival's founder, Sheldon Rich, quickly stated that the voice should be that of the noble baritone, William Parker. But since the piece would go on tour in September, the instrumental group should be small: why not just three strings (he would have crack players available) and piano (with me at the keyboard—audiences so seldom got a look at a live composer)?

Fine, but what about a text? For composers of song the first problem is not one of musical impetus, but of finding poetry (or prose) that they feel needs to be sung, thereby sparking the impetus; then, if the work is to be a so-called cycle, of arranging the poetry in a dramatically inevitable sequence.

Sheldon had an answer for that too. Why not use poems of the late Witter Bynner (from his briefcase he drew forth a volume) who flourished in Santa Fe during the twenties? And it wouldn't hurt for me to know that the Witter Bynner Foundation was generous to the Festival.

I'd never heard of the poet, and took a dim view. But after a brief perusal I was beguiled by Bynner's crazy wit, his mournful pictures of a New Mexico now old, his professional imagination, his singability. So without a scruple I wrote the piece which was accordingly premiered in Santa Fe in 1980, with this cast: Ani Kavafian, violin; Heiichiro Ohyama, viola; Timothy Eddy, cello; William Parker, voice; and the composer at the piano.

Postscript. All my life I've acted as accompanist in song recitals (Oh, just once or twice a year—I never practice), but this was my first chance at more elaborate ensemble playing. On purpose I made the piano's role the easiest among these glamorous soloists. Yet I was astonished to learn that none of the experienced instrumentalists had ever before played with a composer. Exchange between living creators and performers is not—or was not nine years ago—a part of the American fabric. —*N.R.*

The Santa Fe Songs (twelve poems of Witter Bynner)

1. Santa Fe

Among the automobiles and in a region
Now Democrat, now Republican,
With a department store, a branch of the
Legion,
A Chamber of Commerce and a moving-van,
In spite of cities crowding on the Trail,
Here is a mountain-town that prays and
dances
With something left, though much besides
must fail,
Of the ancient faith and wisdom of St.
Francis.

His annual feast has come. His image moves
Along these streets of people. And the trees
And kneeling women, just as they did before,
Welcome and worship him because he proves
That natural sinners put him at his ease,
And so he enters the cathedral door.

2. Opus 101

He not only plays
One note
But holds another note
Away from it—
As a lover
Lifts
A waft of hair
From loved eyes.

The piano shivers,
When he touches it,
And the leg shines.

3. Any Other Time

Any other time would have done
But not now
Because now there is no time
And when there is no time
It only stands still on its own center
Waiting to be wound

Once upon a time somebody will unwind it
And then what a time
In no time at all.

4. Sonnet

Summer, O Summer, fill thy shadowy trees
With a reprieve of cooling sacrament
Before we die among the mysteries;
Loosen our wreaths and let us be content
To bow our heads before thy flower-bells
Beneath whose mould we too shall soon be
spent,—
Lovers desiring this and little else:
Thy laurel now, not ours, thy firmament
Of blue in which to dedicate our blood
To earth, our vernal meaning now but
meant,
Like the least meaning of thy smallest bud,
To go the way the earlier seasons went.
Breath is our fee and dividend and cost:
So let us grant the forfeit and be lost!

5. Coming down the Stairs

Coming down the stairs
She paused midway
And turned
And assembled the railing
Which thereupon went upstairs
Leaving her slowly alone

6. He Never Knew

He never knew what was the matter with
him
Until one night
He chopped up his bed for firewood

It was comfortable that way

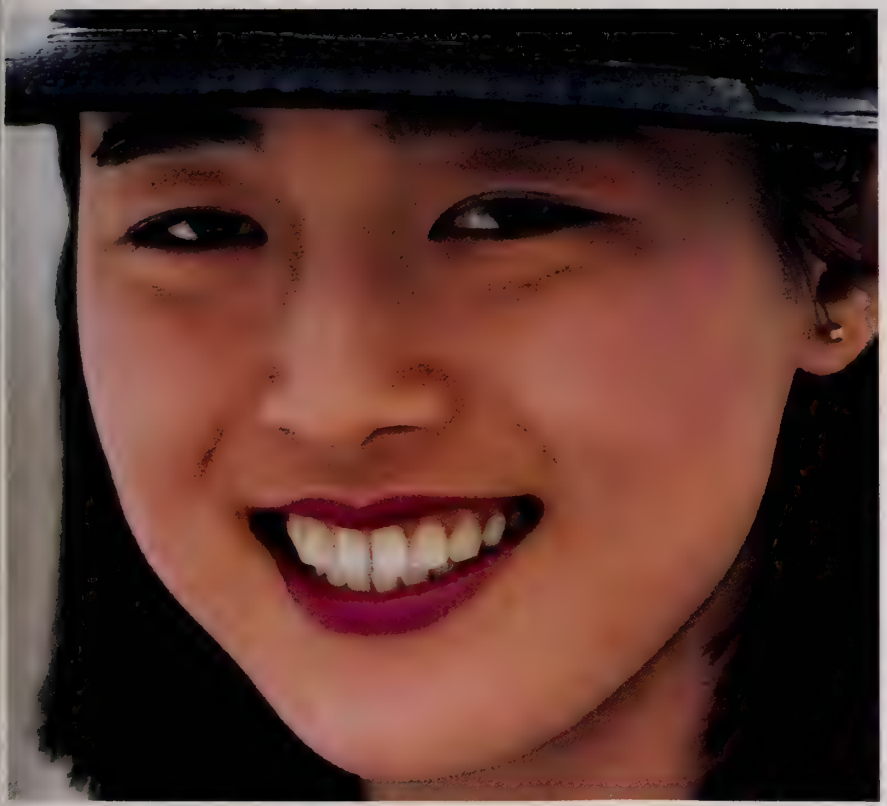
And then another night a year later
It came roaring up the street at him
As a sunset.

El Musico

Looking beyond us always
He played the harp
And sang the song with it
A little sharp
Or took from one of the others
A violin
And sang the song with it
A little thin,

(continued on page 531)

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A scene from Humperdinck's Hansel and Gretel *with Judith Blegen as Gretel and Frederica von Stade*

SEASON *(cont. from p. 14)*

second season of Serious Fun!, are geared to a younger audience with more avant-garde tastes and more modest incomes. Throughout the year Lincoln Center offers an array of programming specially designed for youngsters—and, of course, nowhere is this more in evidence than around the holiday season.

The fun begins when clowns grapple with the legendary Monkey King as "East Meets West" at the Big Apple Circus. Running all through this month and through the new year, the Big Apple Circus, which has become a beloved tradition at Lincoln Center, will unfold its tent for its annual stay. And what a tent! Fully heated, the enormous Trump tent will be set up in Damrosch Park to accommodate the core Circus company and their guests this year—25 members of Nanjing Acrobatic Troupe of Nanjing, China, in their American debut. Long adept at marshalling the talents of his company of elephants, horses, aerialists, clowns, and jugglers, director Paul Binder will contend with the mischievous Monkey King, a formidable Chinese dragon, a unicorn, and a host of other mythic Chinese characters. More information can be obtained at (212) 391-0767.

In Europe, marionettes are not thought of exclusively as children's entertainment. Thanks to that tradition, adult New Yorkers, as well as their children, are in for a treat this November when the acclaimed Salzburg Marionettes return to Lincoln Center, after a 12-year absence, for four performances as part of the Great Performers series in Alice Tully Hall. Two enchanted evenings for adults are scheduled for November 7, when 39 puppets perform Mozart's *Magic Flute*, and again on November 9, when Rossini's *Barber of Seville* will be performed. Election Day, November 8, school will be closed, presenting a perfect excuse to bring children to one of the two performances of *The Nutcracker*, staged with a dazzling array of 100 puppets. (How *do* they keep all those dancing strings from tangling?) For more information about the Salzburg Marionettes (though not necessarily an answer to the above question), call (212) 874-6770.

The best-informed and most enthusiastic audiences for the performing arts tend to form their attachment to the fine arts during childhood. With this in mind, Lincoln Center, for the second year, is offering a "sampler" of five programs geared to children ages 6 and up and their families during the height of the fall and winter seasons. "Introducing Lincoln Center" acquaints children with the live thea-

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ter experience through attendance at main stage productions at the New York City Ballet, the New York City Opera, the New York Philharmonic, and the Metropolitan Opera, accompanied by behind-the-scenes activities with artists.

An Opening Day celebration is scheduled for November 5 in Avery Fisher Hall, and The Juilliard School's Paul Recital Hall, hosted by the popular personality, Christopher Hewett, television's "Mr. Belvedere." Subscribers to the series will tour the auditoriums and promenades of Lincoln Center and enjoy a festive autumn lunch. Then they will attend performances and demonstrations by the dancers and musicians of the participating constituent companies.

On Saturday, January 14, "Introducing Lincoln Center" subscribers will attend the first of four main stage productions in the series: A night at the opera. The allure of a gingerbread house and the frightful sight of witches flying in a dark forest come alive in the Metropolitan Opera's delightful production *Hansel and Gretel*, starring Frederica von Stade as Hansel and Judith Blegen as Gretel. Youngsters will come prepared, thanks to an in-home activity kit produced by the Metropolitan Opera Guild which focuses both on this *Hansel and Gretel* and on the Met's PBS-televised production of *The Barber of Seville*. The booklet explores the story, characters, music and staging of each production and provides games and puzzles based on the operas.

The third event of "Introducing Lincoln Center" is the New York City Ballet's Family Matinee on Sunday, January 29. Works from the repertory by the incomparable George Balanchine (*Donizetti Variations* and *Tarantella*), Jerome Robbins (*The Concert*), and Peter Martins (*The Chairman Dances*) will be performed by the Company. During the two intermissions, the audience will be invited to visit dancers at the "Ballet Fair" on the Promenade of the New York State Theater for an up-close look at the arts of make-up, costumes, pointe shoe preparation, and a dancer's warm-up routine at the barre. "At Home with New York City Ballet," a packet of materials and activities specially

prepared for the matinee, will be mailed prior to the performance.

The final programs of the series are *Pajama Game* at the New York City Opera in March and a "Young People's Concert" at the New York Philharmonic in April. As with the other programs in the series, home study guides will be mailed in advance of productions. Series subscriptions can be ordered through CenterCharge at (212) 874-6770, or by calling 877-1800 x421 for more information and an informational brochure.

Nothing says Christmas more enchantingly for children than the annual production *The Nutcracker* performed by the New York City Ballet. This year marks the 34th year of the ballet's performance as part of the holiday season in December. For more information, call (212) 870-5570.

Another production which embodies the holiday spirit is Gian Carlo Menotti's Nativity miracle opera, *Amahl and the Night Visitors*. Staged by the Little Orchestra Society under the direction of Dino Anagnost, it will be performed on both December 1 and 3 in Alice Tully Hall. Now in its fortieth season, the Little Orchestra Society has been awarded the George Foster Peabody Award "for outstanding programming for children." This year, they are offering two subscription series, "Happy Concerts for Young People" for children ages 6 to 12, and "Lolli-Pops for Little Ones" for the 3 to 5-year-old set. There are few more delightful ways for children to learn the difference between a waltz and a polka, a pianissimo and a forte, or Mozart and Copland than by attending these programs. Call (212) 704-2100 for more information about specific programs and subscription series.

A Monkey King, Salzburg Marionettes, ballerinas, a gingerbread house, a nutcracker who comes alive in a dream, a child who gives the gift of love at the crèche—what a rich, international cast of characters for children. And they all materialize starting this month at Lincoln Center.

Janine Veto is a development consultant, freelance journalist, and novelist.



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The colorful history of the Green Room



A View of a Room

At the end of every performance by the New York Philharmonic at Avery Fisher Hall, a certain number of concertgoers, instead of heading straight out into the traffic, make a detour to pay a brief visit to an attractive chamber adjacent to the west side of the stage area. Here they spend anywhere from 10 minutes to half an hour greeting or chatting with the soloist or conductor of the evening—a pleasant and often memorable postscript to the concert they've just enjoyed.

The chamber in question is, of course, called the Green Room, though it is rarely painted or draped in that color, and not even the Oxford English Dictionary is certain how it got its name. In fact, the origins of the room itself are obscure. Apparently it came into being in the playhouse rather than in the concert hall or opera house, although today it is much more in use in musical circles than in theatrical. Broadway theaters, for example, have no Green Rooms where one can meet the stars, and at a ball park or other sports arena, if you want to greet the athletes, you'd

Above: The Green Room of the Paris Opera in the 1840s

Herbert Kupferberg


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According to that knowledgeable compendium the Oxford Companion to the Theater, the term Green Room came into being sometime after the Restoration of King Charles II to the British throne in 1660.

better try your luck at the exit gate or in the parking lot.

According to that knowledgeable compendium the Oxford Companion to the Theater, the term Green Room came into being some time after the Restoration of King Charles II to the British throne in 1660. One theory suggests that the name derives from a corruption of "scene room," since scenery was sometimes stored there, but on the face of it this seems a rather dubious conjecture.

It would be nice to think that Shakespeare's Globe Theater had some sort of a Green Room, a common room for actors where they could meet their friends. But Shakespeare's closest mention is of the "tiring house" in *A Midsummer Night's Dream*, where Nick Bottom and his fellow rustics attire themselves in their costumes for their outdoor presentation of "The most lamentable comedy and most cruel death of Pyramus and Thisbe." Perhaps they invited their admirers to meet them there afterwards.

The first specific allusion to the Green Room in English literature comes in Thomas Shadwell's play *A True Widow*, performed in London in 1678. Music lovers ought to know Shadwell better, for he was the author of one of the first Don Juan plays, entitled *The Libertine* and including the Stone Statue along with prototypes of some of the other characters later used by Mozart.

A True Widow is a typically racy Restoration comedy, with much of its action taking place in a theater where a play is in progress. At one point a man about town named Selfish, described as "a coxcomb who thinks all women are in love with him," slips backstage with a young woman named Gertrude and ecstatically reports back to a friend: "I am the happiest Man, I think, that ever the Sun shin'd on: I have enjoy'd the prettiest Creature, just now, in a Room behind the Scenes." A little later, another gentleman, Stanmore, who is being pressed to marry Gertrude, complains to her mother: "Selfish, this evening in a Green Room, behind the Scenes, was before-hand with me...Can I love one who prostitutes herself to that fellow?"

Evidently the reputation of the Green Room remained pretty constant, for in another play, Colley Cibber's *Love Makes a Man*, produced in 1700, a character named Clodio remarks: "I do know London pretty well, and the Side-box sir, and behind the Scenes; ay, and the Green-Room, and all the girls and Women-Actresses there." Over the years, things apparently quieted down, because when Henry Fielding wrote his play *Pasquin* in 1736 he was able to make one of his characters say: "Sir, the Prompter and the players are drinking tea in the Green-room."

In any case, as the importance of the Green Room in the theater, for whatever purpose, began to fade out, so did it come more and more into vogue in the opera house and the concert hall. The nineteenth century, after all, saw the emergence of the virtuoso artist as a popular favorite, with soloists from Paganini to Paderewski attracting adulatory audiences wherever they went. What could be more natural than for concert halls to set aside a space where an artist's faithful followers could convey their worshipful feelings to him or her? For more than a century, the Green Room has been part of concert life and lore, and hardly a major cultural auditorium in America does not have one.

By its very nature, of course, the Green

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Room is a place for congratulations and even flattery rather than for carping or caviling. It's a room in which everybody is happy, or at least pretends to be. Nevertheless, a number of interesting exchanges have been reported over the years. Soprano Zinka Milanov once retorted to an admirer who told her that her voice had sounded like silver: "Silver! It was like gold!" Anton Rubinstein, the great nineteenth-century pianist, after giving a somewhat sloppy recital, is said to have replied icily to an admirer who was gushing over him in the Green Room: "Madame, I could have given another concert with the notes I left out." Dame Myra Hess, after a piano recital in Carnegie Hall during a flu epidemic in New York, was approached by an effusive woman concertgoer who exclaimed: "My dear, you were marvelous! May I kiss you?" "Certainly not!" cried Dame Myra, hastily retreating behind a table.

Naturally, this Green Room, like most others, isn't painted green. Its walls are light gold and its carpeting is a color described by a Philharmonic spokesperson as taupe.

Generally, though, total amity prevails. Weary though they may be from their exertions, most artists are only too happy to come out and greet their admirers. A few, though, prefer not to wait around. The great Soviet pianist Sviatoslav Richter is one of these, according to Winston Fitzgerald who, as assistant music administrator of the Philharmonic for 23 years prior to his retirement, can be considered a Green Room veteran. "Richter didn't speak much English, so after a concert he was prone to slip out of the stagedoor," Fitzgerald recalls. "I've also been present on occasions when Green Room crowds were almost unmanageable. I remember being with Marian Anderson at Orchestra Hall in Chicago years ago. We had a

reception room set up in the basement and so many people crowded in that we had to set up a kind of barrier around here."

Avery Fisher Hall happens to have one of the most spacious, pleasant, and accessible Green Rooms on the concert circuit, which may be one reason why New York Philharmonic concerts generally produce a sizeable post-concert turnout. As a matter of fact, Avery Fisher Hall has *two* Green Rooms, but the smaller one, on the east side, is rarely used for receptions. It is in the west Green Room on the First Tier level that the artists make their appearances.

Naturally, this Green Room, like most others, isn't painted green. Its walls are light gold and its carpeting is a color described by a Philharmonic spokesperson as taupe. There are several posters with touches of green, however, and a gold mirror. Furnishings include couches, chairs, and a Steinway grand, for the room is sometimes used for rehearsals. Just off the Green Room are the dressing rooms of the conductor and the soloist, if any, of the evening. Since these rooms open into opposite corners of the Green Room, there often are two separate knots of visitors, although many concert-goers make it a point to visit briefly with each of the performers. Autograph hunting is not unknown on these premises.

The important thing to remember is that the New York Philharmonic encourages post-concert visits to the Green Room, and extends a cordial invitation to all through a brief announcement in the *Stagebill* program every performance. Why not take them up on it?



Herbert Kupferberg, a senior editor of Parade, is the author of The Book of Classical Music Lists *published in paperback this month by Penguin Books.*

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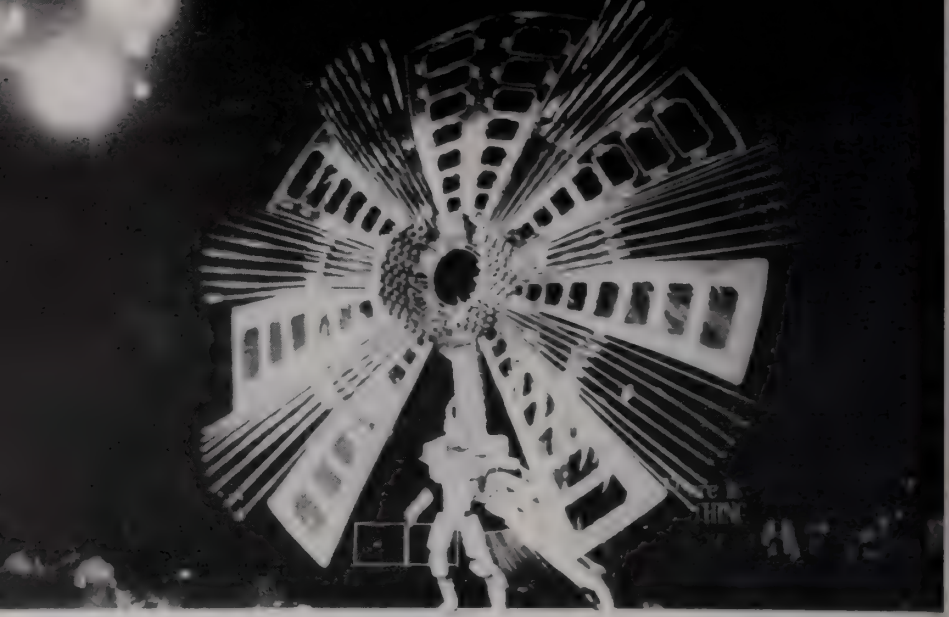


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Theater Without Walls

Carnival as Theater—a tradition where memory is the only museum

Harold Saldhena, a designer of carnival bands, was what in Trinidad is called a 'Mas' man', someone who devotes his life to masquerades. Saldhena reached the peak of his craft with a huge band which he named Zambesi, a theatrical fantasy of martial Africa ranged purely in black and white, the colors of the zebra.

I saw Zambesi from the jut of the concrete awning of the Salvatori building in downtown Port of Spain, perhaps more than twenty years ago, looking up the street to see its black and white plumes and banners and striped shields pouring between the crowded sidewalks. Far away, at the end of the Mas', its white, climactic section exploded into flower. A white roar like the surf of a high running breaker whose masqueraders bore its immaculate crest along. That finishing masterstroke of creamy white, joined with the pumping brass of an orchestra and the ocean-like applause of the astonished crowd, was one of the finest pieces of theater I remember. It is a theater whose judges are still the people on the street, or those in the arena of the Queen's Park Savannah where the Carnival Competitions are held. Saldhena is gone. Nothing commemorates Zambesi but the memory of those who saw it. But in Trinidad, oblivion is part of the Carnival aesthetic. Mas' is a seasonal thing, ephemeral in its celebration, and Trinidadians do not want it any other way. Last year's Mas' is last year's Mas'. For everything, including calypsos, steel-band competitions, Carnival bands, there is one time and one season. By Ash Wednesday

Above: King of Carnival—"The Visitor"

Derek Walcott





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they are history.

The historical explanation of Carnival is that it began as mimicry, that the African antecedents of Mas' lie in the fantasy of slaves sublimating their rootlessness in the masked dances of estate-houses—in the view of some writers—more envy than parody, the delusions of despair. These dances happened after the cane-harvest of burning cane, canne-brulees or canboulay, before Lent, before Ash Wednesday. The first street carnival occurred in 1869 a few years after emancipation, when the ancestors of Saldhena's Zambesi, as tarred imps, beating kerosene tins, playing devils and bats, came out onto the streets of Port of Spain. The Queen's Park Savannah was still a grazing pasture.

Some writers still describe Carnival as a mass fantasy based on mimicry. They are now wrong, and therefore may be historically wrong as well. Masqueraders do not become the roles they perform for two days. In the first place this is impossible to maintain. What the Mas'-player does is present his costume; the costume first, the character second—a distancing that has no psychology in it, that is Brechtian in its distanced objectivity. It is the opposite of an enclosed, darkened theater in which the frame is the stage and in which belief is induced by darkness and concentration. Thus, because Carnival is mass theater, limitless, without a frame, and performed in broad daylight, the customs-broker who plays Alexander the Great is showing the detailed costume of his Historical Mas' without believing that he is Alexander, or, more stupidly, hoping that he were. Besides, he does not talk or walk his role, he must dance it, and he must dance it to the music which is organic to Carnival itself. Alexander the Great dances to the calypso and brass of an orchestra or the martial advance of a steelband. There is less delirium at the heart of Carnival than appears to such historians. The Mas'-player knows how to save strength, how to go in and charge down a street with the white plumes of memorable Zambesi, neither parodying or envying Africans, but purely as members of an immense design, keeping the harmony by staying in his section; a floating opera, a theater without walls, a museum of the moment.

In a tradition where memory is the only museum, the Carnival designer must work harder every season to make his creation more memorable than last year's, no matter how wide the approbation of judges and public because there is no surviving object to contemplate. The designer cannot rest, but is ordered by his public to surpass, not repeat himself. This contradiction of both ephemerality and memory must exhaust the artist, but only if he sees himself as the victim of a cynical and tyrannical law, that he 'must come good' every year. Perhaps only matadors are subject to such a challenge; but matadors do not create, they kill. Much of carnival performance has the aura of the bull ring, It is an arena in which prizes are awarded like ears, for a turn of phrase in a calypso as much as a turn of the sword, for the capework of the flag-dancer leading a steel-band; skills that can bring an arena, in broad daylight, to its feet. Repetition is booed, but glory must be giddying. There are few places in the world, if any, where several thousand people, with one unanimous roar in an arena called the Queen's Park Savannah can express genuine ecstasy in a Carnival King and Queen sculpture, because that is what they have become, moving sculptures, or chant the chorus of a calypso that will become the Road March of the season, or gasp with a hoarse sound like a gust of wind at the arpeggios of a steel orchestra, at the intricacy of an arrangement whose composer might be Lord Kitchener or Borodin.

All of these theatrical components the designer keeps in mind over his drawing board, but above all his subject is the audience, their shock, their gasp of wonder which makes him save the appearance of his Carnival King or Queen, his masterpieces for Carnival Tuesday, which makes him want to show his design at the right half-hour up at the Savannah, in the lowering-to-horizontal light of the sun striking breastplates, lances, headpieces as phalanxes chop and trudge and whoop across the stage before descending the ramp into the streets.

In that light there is both power and fragility. In that glow there is the self-



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confessed, self-admiring splendor which says that art and beauty are sufficient to their day, that next year will be better. The chronology of Carnival is humble enough. It is its aesthetics that have become powerful and, at its finest, beyond a theater of the streets to a museum of the streets. Saldhena pioneered this, with individual vision, with his conviction in popular genius, and other artists like Carlisle Chang with his Kabuki, Wayne Berkeley, George Bailey, deepened the meaning of Mas'. Their best work had resonance and harmony, but was often accommodating. Peter Minshall is the designer who brought Carnival into an unaccommodating authority of artistic vision, who phased and planned the sections of his band as theater subjected to his ego, who seemed to sign the air over his banners as privately as if he were Kurosawa, or Munch—*by Minshall.*

Here is a sample of his work. On the fragile but enormous wings of a Carnival King Costume, in the slowly fanning van of the struts being swayed by the dancer, is printed Andy Warhol's silkscreen of Marilyn Monroe. Minshall has placed the Warhol reprint on the wing of the vibrating, swayed costume. The brass band is pumping out its voluntaries and sennets, the steel-band is throbbing in the pulse of the spectator, the arena roars with its own recognition of true Mas', the leaping and swirling Mas'-players under the inhaling and exhaling, fanning and closing beat of the enormous butterfly with the legendary star and her fixed, trembling grin, Marilyn, poor Marilyn, pass by in that continuous moment that is Art, elegiac and memorable, poignant and private, her face ravaged by the roar of its own fate, an unpreserved memory, haunting in its truth, towards the silence ahead.

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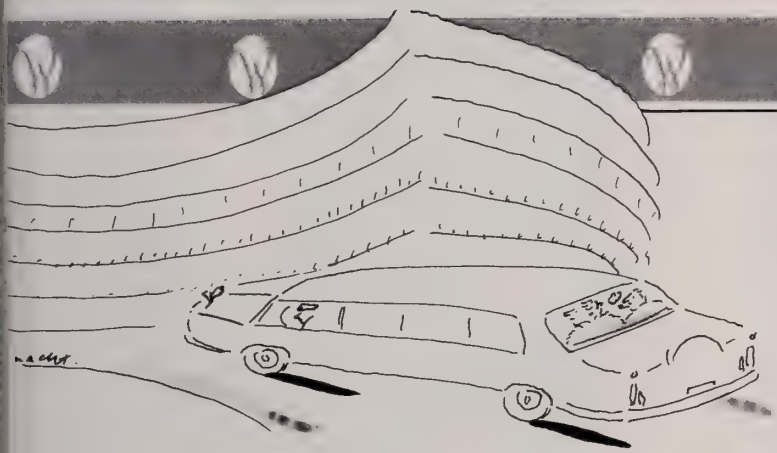


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A glimpse at the changing role of the orchestral conductor

Following the Leader

The orchestral conductor has acquired an almost mystical aura in our century, conjuring up an image of an omniscient, omnipotent maestro jetting around the world in luxury, hounded by adoring crowds. However, the great esteem, prestige, even idolatry we accord conductors today is a relatively recent phenomenon, extending back scarcely more than a century.

The history of conducting has its humble origins in the distant past (about 700 years ago) long before symphony orchestras existed. Numerous paintings and written accounts from the thirteenth century onward attest to the presence of a timebeater of some sort using a roll of paper, a stick, or just his feet to coordinate a musical ensemble. Unlike today's maestri, though, these early "conductors" had no special status, and sat (or stood) among their colleagues as equals. Perhaps most significantly, orchestra leaders of the past were invariably composers as well,

Above: Conductor Lorin Maazel

Robert Markow

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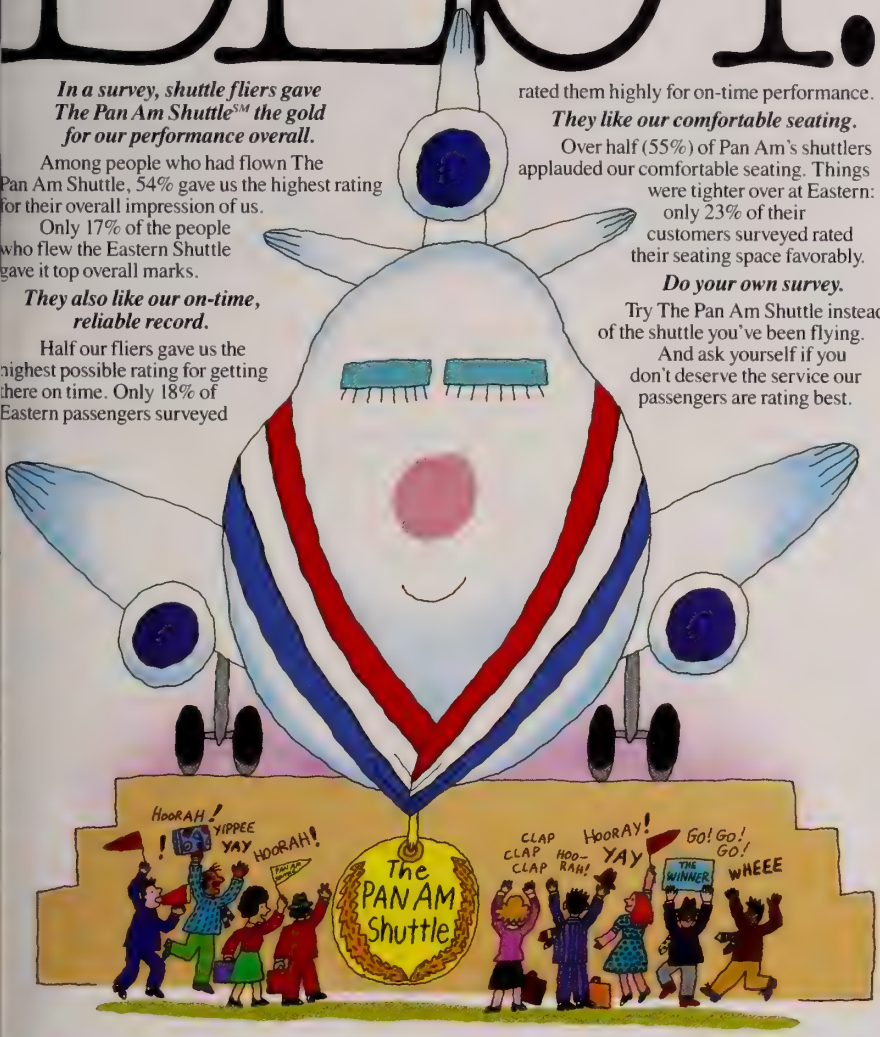
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whereas their modern counterparts are far more likely to be pursuing careers as conductors exclusively.

Throughout the Baroque era (roughly 1600-1750), most ensembles were led by the cembalo player (often the composer), who officiated from a keyboard instrument (usually the harpsichord), filling in harmonies as indicated, helping out the weaker players and generally holding things together. Later, during Mozart's era, orchestras got larger and harmonic support from the harpsichord became less necessary; the difference in symphonic sound between Haydn's lightweight first symphony and his grandiose final one (No. 104), separated by a period of 35 years, is striking. Responsibility for guiding the music had by then passed into the hands of the leader of the violin section, the concertmaster. (This musician is still referred to as the "leader" in British orchestras.) Many of these violinists were composers as well, including Gluck, Haydn, Stamitz, and Mozart.

The early nineteenth century brought Romanticism, with its larger forces, more complex rhythms, and denser scoring, and a greater degree of leadership than the concertmaster could give became necessary. A Vivaldi concerto or Haydn symphony can pretty much run on its own with a few cues from the "leader," as groups like the conductorless Orpheus Chamber Orchestra have proven. But Beethoven's Ninth Symphony or Berlioz' *Symphonie fantastique* cannot. Hence, a new breed of conductors arose whose sole function was to stand and direct. Beethoven, on a number of occasions, assumed this function, though by all accounts he was a poor leader. Among the earliest and most important of these solo conductors were Weber, Mendelssohn, and Berlioz.

As the century progressed, more and more composers took up positions in front of orchestras—Spontini in Berlin, Weber in Dresden, Mendelssohn in Leipzig, Spohr in Kassel, Hummel in Weimar, Marchner in Hanover, and so forth. Wagner was a truly special case. In Harold Schonberg's words, it was he "who more than anybody else launched the cult of the conductor: that divine figure



who was all-wise, all-seeing, omnipotent, supreme in law, word and deed." Conductors became personalities in their own right. The romanticization of art and the cult of the *artiste*, concepts that Beethoven had promulgated, were making rapid strides, and conductors, too, were now aspiring to the lofty realms inhabited by composers. This new generation of conductors, many of them disciples of Wagner, included Hans Richter, Hermann Levi, Felix Mottl and Hans von Bülow, men who brought not only discipline, technique, and force of personality to their work, but interpretation and deep artistic insight as well. Surprisingly, the increasing demand for conductors can be traced in part to the industrial revolution; the large bourgeoise which resulted had a great appetite for cultural diversions, and composers could no longer be present to conduct every performance of their music. The job now had to be entrusted to others.

At the beginning of our own century, Richard Strauss and Gustav Mahler brought the composer-conductor phenomenon to its zenith. Though we recognize Mahler as one of the greatest composers of any age, he was regarded in his own time as more of a virtuoso conductor. Since his day there have been many notable figures who have excelled in either composing or in conducting; but few have successfully combined the two in equal measure. Vaughan Williams, Elgar, Hindemith, Copland, Britten, and Stravinsky all occupied the podium, but are chiefly remembered as composers, while legendary conduc-

The increasing demand for conductors can be traced in part to the industrial revolution; the large bourgeoise which resulted had a great appetite for cultural diversions, and composers could no longer be present to conduct every performance of their music.

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Composer and conductor Leonard Bernstein

tors like Klemperer, Walter, Koussevitzky, Mitropoulos and Furtwängler wrote music which is almost completely obscured by their reputations as superstar conductors. Currently, the most famous superstar conductor with an equally high profile as a composer is Leonard Bernstein. Pierre Boulez also maintains two careers in about equal proportions. It is worth noting, however, that the creative outputs of both of these men declined appreciably during their tenures at the helm of the New York Philharmonic. Esa-Pekka Salonen, a bright new star in the firmament of conductors, has all but abandoned his initial career as a composer, now that he is so much in demand as a conductor.

Theoretically, it should still be possible for one person to combine both careers. Both conductors and composers must spend years studying the same subjects: musical theory, history, counterpoint, piano and compositional techniques, as well as acquiring some familiarity with all the instruments of the orchestra. Baton technique, actually just a small part of a conductor's training, is a mechanical process that can be learned fairly easily by almost anyone. But it is the artistic vision born of wisdom, experience, and maturity, as well as the ability to impart this vision to others, which constitutes the essence of conducting as an interpretive art.

On the other hand, conductors must also contend with the day-to-day administrative duties of orchestras they serve, with learning huge repertories, with frequent travels all over the world, with recording sessions and with many other matters that did not affect most of their predecessors. Hence, with few exceptions, the star conductors of the late twentieth century are not—and never have been—composers: Barenboim, Chailly, Davis, Dutoit, Haitink, von Karajan, Levine, Masur, Mehta, Muti, Ozawa, Tennstedt, Solti; the list goes on and on. But this has not prevented many of our most prominent living composers from responding to historical precedent by putting down their pens from time to time to pick up batons instead; here we can note Lukas Foss, Oliver Knussen, Olivier Messiaen, Witold Lutoslawski, An-

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dré Previn, Krzysztof Penderecki, and Gun
ther Schuller among them.

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conductors, podium stars whose principal c
sole occupation is to mold up to 100 musica
minds (many of whom have their own stron
opinions) into a cohesive whole which ca
transmit his or her personal vision and artisti
revelations in sound. Extensive internationa
travel has become almost a necessity t
maintain a high profile and prestige. (Erich
Leinsdorf's definition of a "star" is appropriat
in this context: "A talented performer orbitin
at such a distance from the surface that he ca
be observed from all countries of the Weste
World and Japan.")

Still, one might well wonder if an intimat
knowledge of composition leads a musician
naturally and inevitably to the podium. Luka
Foss thinks so: "It helps to be a compose
because you have a direct line to other com
posers. You know precisely, often intuitively
what the composer wanted and why. Com
posers are more likely than non-composers t
be involved with precisely what's most impor
tant in a piece. And the *good* composer is abl
to zero in on just what makes the music a
masterpiece—what makes it unique." Anothe
composer-conductor, Gunther Schuller, con
siders himself "very fortunate to be able t
express myself both as creative and re
creative artist. These provide marvelous com
plementarity. As a composer, I have insight
into the creative process, its techniques an
concepts, that a non-composer just doesn'
have. I can usually tell just by listening if a
composer is on the podium by noting wha
details he attends to and what he overlooks."

Pulitzer-prize winning composer Michae
Colgrass, who also has extensive experienc
as a performer (percussionist), underlines th
desirability of Schuller's combined talents by
noting that "It is impossible to separat
Gunther's knowledge as a composer from hi
ability as a conductor. Being a composer ha
definitely helped him to understand the musi
he conducts." Foss echoes the advantage o
complementarity by noting that "after con
ducting a really fine performance of say, a
Beethoven symphony, I can go home an

compose better. But if I was bored with that particular conducting assignment, my composing suffers."

Foss, Schuller, and Colgrass are not unequivocally stating that only composers have the artistic insight and training to be fine conductors; in fact, to Schuller, the greatest conductor in the world today is not a composer at all—Bernard Haitink. "He *respects* the scores in a way most conductors don't," says Schuller, "and I find it astonishing that he sees so much in the music, and is so sincere and eager to represent the scores as perfectly as can be done." On the other hand, Stravinsky, who was one of the greatest composers of the century, was singularly inept on the podium from a technical standpoint. George Szell used to admonish his Cleveland Orchestra not to watch Stravinsky when he came to guest conduct, and would drill the orchestra in advance on the pieces Stravinsky would direct. "DON'T LOOK!!" Szell would command. One orchestra member recalls that Stravinsky would often cease all movement, as if "lost, off on another planet. He could *tell* you what he wanted, and he got results, but he couldn't physically conduct."

Gone are the days of the conductor as human metronome. The symphonic repertory has expanded exponentially since the time when Beethoven and Berlioz stood before orchestras. New scores must be studied, many of them exceedingly complex. In addition, the quality of a performance and the techniques used to achieve it are often as much or even greater matters for discussion as the music itself. Is it, then, any wonder that today's conductor has little time left to compose?

Robert Markow, a former horn player in the Montreal Symphony, is now a program annotator for that orchestra, as well as for the Baltimore Symphony. He writes for a variety of musical journals, including Opera, Opera News, Stagebill, *and* Music Magazine *(Toronto), and lectures on music at McGill University.*

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(continued from page 20B)

Or else he stroked the sand
  Where he sat
And sang the song with it
  A little flat;
But whatever song he sang,
  He seemed to know
Exactly in his voice
  How the winds blow,
And how the waves come up
  Chapala shore,
And how the birds sing a little
  And then more,
And why the birds are careless
  Of a church-bell.
Others sang better than he,
  But none so well.

8. The Wintry Mind

Winter uncovers distances, I find;
And so the cold and so the wintry mind
Takes leaves away, till there is left behind
A wide cold world. And so the heart grows
  blind
To the earth's green motions lying warm
  below
Field upon field, field upon field, of snow.

9. Water-Hyacinths

I

What is so permanent as a first love,
Except the impermanence of later loves?
...I sit in a rowboat, watching hyacinths
Float down the lake and thinking about
  people,
How they insinuate and change and vanish,
How everyone leaves everyone alone,
How even the look of a beloved child
Is lesser solace than a mountain-rim.

II

Have I a grievance then against my friends,
Against my lovers? Is love so unavailing,
That here in a rowboat I shrug my naked
  shoulder
And watch the hyacinths go down the lake?
Do words that were light as air on living lips
Last longer when they crumble
  underground?
And is the soul an insecurer thing,
Less intimate, than the connecting earth?

10. Moving Leaves

How could I know the wisdom of a world
That blows its withered leaves down from
  the air
They gleamed in once and gathers their
  strength again upward
In the sap of earth, if I set my fervid heart
On a leaf unmoved by any wind of change,
If I wanted still that spring when first I
  loved?
No leaves that have ever fallen anywhere
Are anywhere but here, heaping the trees.

11. Yes I Hear Them

Yes I hear them
Steps on the staircase outside my door
With no one attached

I have stopped looking
But always when I snap off the last bulb
The footsteps come and wander

And always
When the dawn-light follows
They wander away
Footsteps with no one attached

I have stopped looking
So that last week
They changed
They came with the daylight and are here
  now.

But we have no railings.

12. The Sowers

Now horses' hooves are treading earth again
To start the wheat from darkness into day,
And along the heavy field go seven men
With hands on ploughs and eyes on
  furrowing clay.

Six of the men are old; but one, a boy,
Knows in his heart that more than fields are
  sown—
For spring is ploughing heaven with rows of
  joy
In the voice of one high bird, singing alone.

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"Santa Fe," "Coming Down the Stairs," "He Never Knew What Was the Matter," "Sonnet XVI" (from 'Against the Cold'), "El Musico," "Any Other Time Would Have Done," "Water-Hyacinths," "Moving Leaves," "The Sowers," "The Wintry Mind," and "Opus 101" from SELECTED POEMS by Witter Bynner, Edited, and with a critical introduction, by Richard Wilbur
"Yes I Hear Them" from LIGHT VERSE AND SATIRES by Witter Bynner, Edited, and with an introduction by William Jay Smith.
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Meet the Artists



Ned Rorem is best known for his prodigious output of art songs. For him words and music are inextricably linked, yet his musical and literary ventures extend far beyond this specialized field. Mr. Rorem has composed three symphonies (plus his String Symphony, 1985), three piano concertos and an array of other orchestral works, music for numerous combinations of chamber forces, six operas, choral works of every description, ballets and other music for theater, and books, including five volumes of diaries and collections of lectures and criticism.

Born in Richmond, Indiana on October 23, 1923, he moved with his family to Chicago at an early age. By the age of ten his piano teacher had introduced him to Debussy and Ravel, an experience which he says "changed his life forever." At the age of seventeen he entered the Music School of Northwestern University, two years later receiving a scholarship to The Curtis Institute of Music in Philadelphia. He studied composition under Bernard Wagenaar at The Juilliard School, receiving his bachelor's degree in 1946 and his master's degree (along with the $1,000 George Gershwin Memorial Prize in composition) in 1948. In New York Mr. Rorem worked as Virgil Thomson's copyist in return for 20 dollars a week and orchestration lessons. He studied on fellowship at the Berkshire Music Center in Tanglewood in the summers of 1946 and 1947. In 1948 his "The Lordly Hudson" was voted the best published song of that year by the Music Library Association.

In 1949 Mr. Rorem moved to France, where he lived until 1958. His years as a young composer among the leading figures of the artistic and social milieu of post-war Europe are absorbingly portrayed in *The Paris Diary of Ned Rorem* (Braziller, 1966). He currently lives in New York City.

Mr. Rorem has been the recipient of many awards and fellowships, among them a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). He received the ASCAP-Deems Taylor Award in 1971 for his book *Critical Affairs, A Composer's Journal* and 1975 for *The Final Diary*. Among his many commissions for new works are those from the Ford Foundation (for *Poems of Love and the Rain*, 1962), the Lincoln Center Foundation (for *Sun*, 1965), the Koussevitzky Foundation (for *Letters from Paris*, 1966); and the Atlanta Symphony (for the String Symphony). His opera *Miss Julie* (1965) was commissioned by the New York City Opera with the assistance of the Ford Foundation. Among the distinguished conductors who have performed his orchestral music are Bernstein, Mitropoulos, Reiner, Ormandy, Steinberg, Stokowski, and Mehta; his suite *Air Music* won the 1976 Pulitzer Prize in music.

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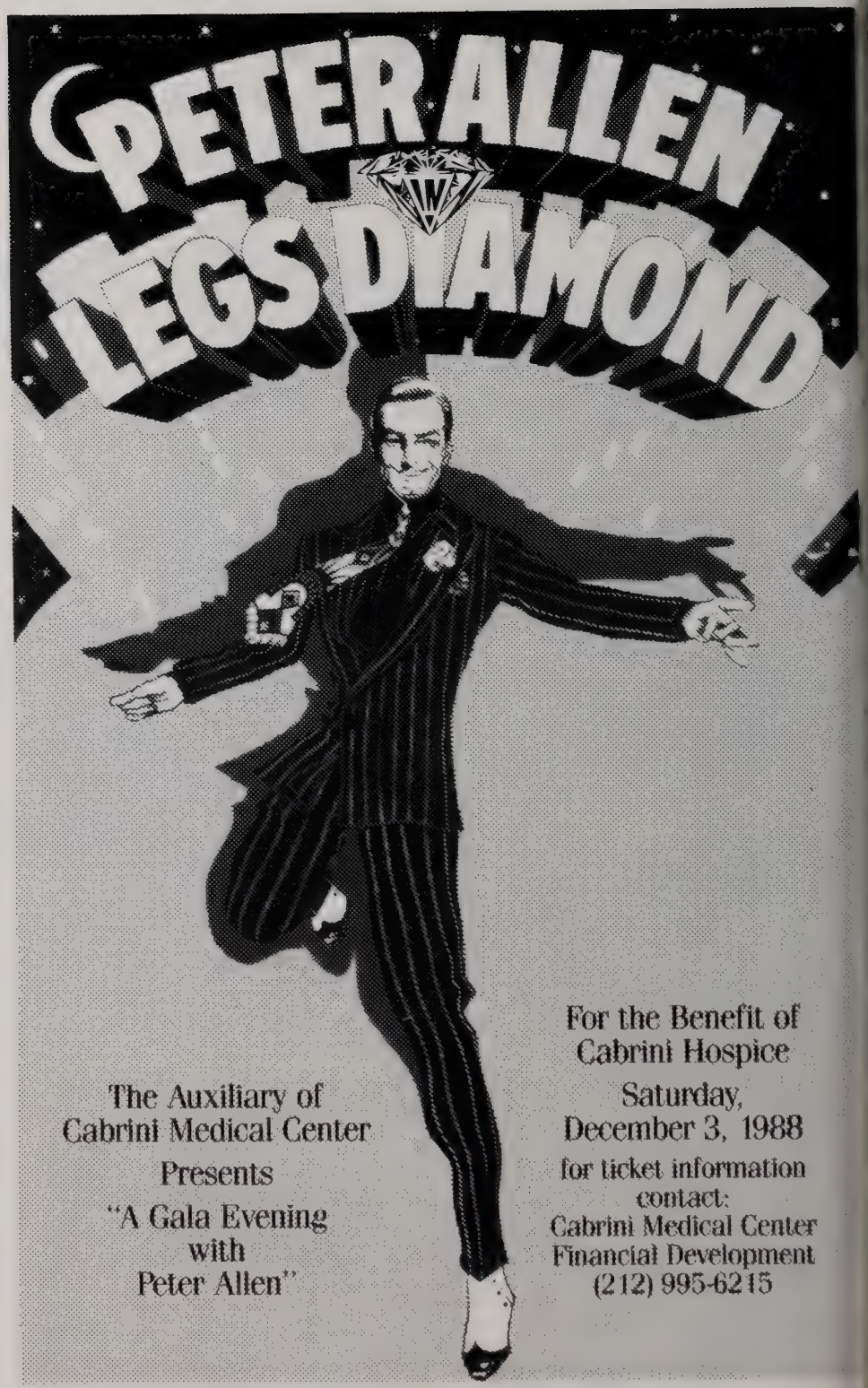
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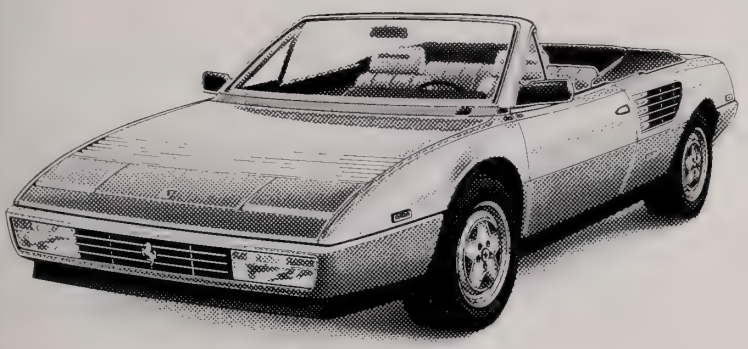
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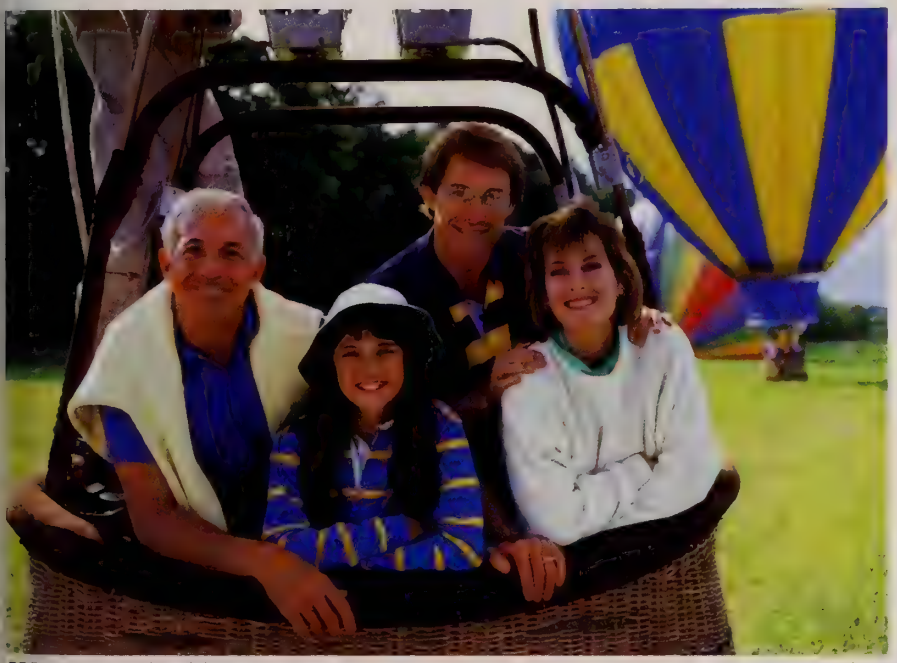
ish return, of course, with their low-brow splay of high hilarity. And watch for special iest artists Adolf and Taxi, the voluptuous a lions, and Peggy and Toto, the elegant ephants.

Meanwhile, the Nanjing Acrobats introice Western audiences to the grand tradition the centuries-old Chinese circus. There's a zzying plate-spinning routine; an extraordary chair-balancing act; and appearances fire-breathing dragons, dancing lions, "the onkey King," and other characters from hinese folklore. Rush-hour, Nanjing-style, mes to Lincoln Center as the acrobats rcle the ring on an inverted pyramid of cycles. The Troupe also features one of the world's greatest juggling acts—Qian Jian Ping with Qian Jian Hua and Qian Jian Wen—winners of the prestigious Gold Clown Award at the 1986 Festival Mondial du Cirque de Demain.

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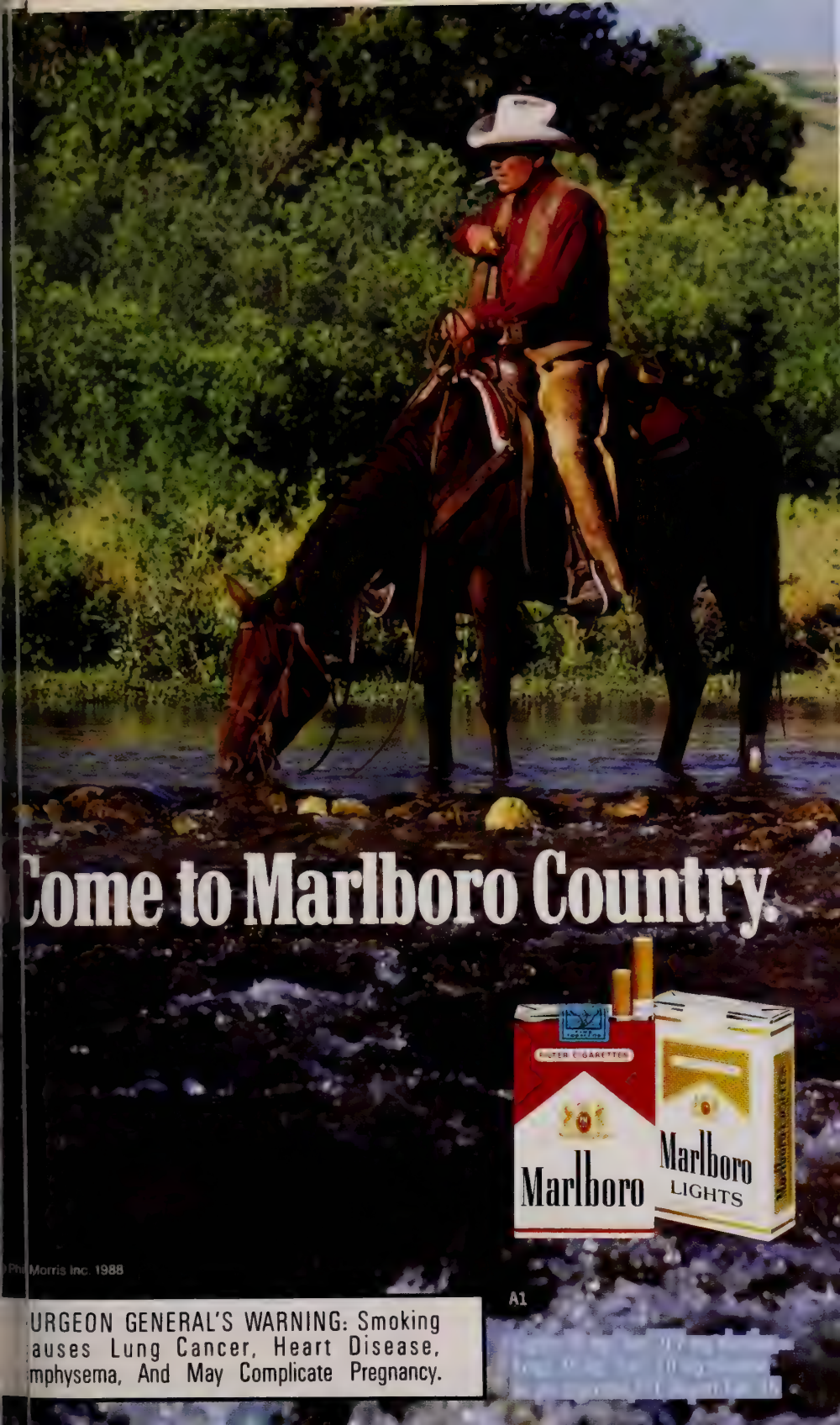
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

RITTENHOUSE SQUARE
PHILADELPHIA

Presents a production

by

THE CURTIS OPERA DEPARTMENT

of

Benjamin Britten's

THE RAPE OF LUCRETIA



THE HAVERFORD SCHOOL - CENTENNIAL HALL

Saturday 5 November 1988 at 8:00pm

Sunday 6 November 1988 at 3:00pm

THE RAPE OF LUCRETIA

An opera in two acts

Music by Benjamin Britten
Libretto by Ronald Duncan
from the play, *Le Viol de Lucrece*
by Andre Obey

by arrangement with Boosey & Hawkes, Inc.
publisher & copyright owner

Conductor	**Mark Russell Smith**
Director	**Roger Brunyate**
Set Designer	**Michael Franklin White**
Costumer	**Shelley Joyce**
Lighting Designer	**George McMahon**

CAST
in order of singing

Male Chorus	**San-Ky Kim**[1]
	Michael Schade[2]
Female Chorus	**Elizabeth St. Leger**[1]
	Olive Lynch[2]
Collatinus, *a Roman general*	**Seth Malkin**
Junius, *a Roman general*	**John Kramar**
Tarquinius, *the Etruscan Prince of Rome*	**Timothy Sarris**[1]
	Lawrence Mudd[2]
Lucretia, *wife of Collatinus*	**Laura Mashburn**[1]
	Charlotte Hellekant[2]
Bianca, *Lucretia's nurse*	**Lorie Gratis**[1]
	Nancy Stott[2]
Lucia, *Lucretia's maid*	**Lynn Eustis**[1]
	Lydia Mila[2]

[1] *Cast singing on Saturday, November 5*
[2] *Cast singing on Sunday, November 6*

ACT ONE scene i : the camp of the Roman army, outside Rome
scene ii : the courtyard of Collatinus' house in Rome

— intermission —
(20 minutes)

ACT TWO scene i : Lucretia's bed-chamber
scene ii : the courtyard of Collatinus' house

The main action takes place in Rome, under the rule of Tarquinius Superbus, the last Etruscan King, around 500 BC. The Choruses, who frame each scene, comment from their perspective in the Christian era.

SYNOPSIS

ACT ONE

The Choruses describe the background of the rise of the Tarquins and the Graeco-Roman war. They reveal that they will witness the tragedy of Lucretia and Tarquinius "through eyes which once have wept with Christ's own tears".

Tarquinius Sextus, the son of the king, is drinking with his fellow generals, Collatinus and Junius, and discussing their wager of the night before, when they had paid a surprise visit to Rome. Only Lucretia, wife of Collatinus, was found virtuously at home. Junius is bitter with jealousy, and taunts Tarquinius that not even he would attempt to dishonor such chastity. Sensing, perhaps, something in her that is greater than he is, Tarquinius sets out for Rome to "prove Lucretia chaste". The Male Chorus describes his headlong ride.

The second scene overlaps the first in time. Lucretia and her attendants, Lucia and Bianca, are shown spinning and folding linen, while the Female Chorus comments on the fate of women who wait at home and yearn for the unattainable. Tarquinius arrives unexpectedly and is offered hospitality for the night

ACT TWO

The Choruses again describe th Etruscan domination of Rome and the unrest of the people.

Lucretia is revealed asleep, dreaming of Collatinus. She is wakened by Tarquinius, who attempts to persuade her of her desire for him. Failing in this, he threatens Lucretia at swordpoint and rapes her. The Choruses struggle to find meaning in such outrage

It is the following morning. Lucia and Bianca are arranging flowers. Lucretia enters, alternately heavy-hearted and hysterical, as she sends for Collatinus to come to her at once. When Collatinus arrives, she greets him in mourning attire and tells him of the rape. Unable to accept her husband's consolation and forgiveness, she kills herself. The other characters mourn her tragic death with a great outcry: "Is it all? Is this it all?"

The Female Chorus also questions the purpose of such tragedy, and struggles to retain her faith. But the Male Chorus offers the vision of the redemptive power of Christ.

ABOUT THE OPERA

The Rape of Lucretia, premiered at Glyndebourne in 1946, was the first of Britten's several chamber operas written in reaction to the enormous expense and physical complexity which had plagued the premiere of *Peter Grimes* the year before. Although calling for only eight singers and thirteen instrumentalists, *Lucretia* is rich in sonority, and overwhelming in dramatic effect.

For the libretto, Britten turned to Ronald Duncan, a poet whose striking imagery colors the work from beginning to end. The source of the text extends back via Shakespeare to Livy and Ovid, but the immediate inspiration is Andre Obey's play *Le Viol de Lucrece*, written in 1931. It was Obey who introduced the device of the two Choruses, who comment on the action from a Christian standpoint; but Duncan took the idea a lot further, even allowing the Choruses at times to enter the minds of the characters and attempt to influence the action

The rape of Lucretia at the hands of the son of the hated Etruscan King, Tarquinius Superbus, was the trigger which caused the Roman people to overthrow their tyrants and establish the consulate. In Britten's opera, however, such political motives are balanced with philosophical, human, and moral concerns. In choosing to emphasize the moral and personal over the philosophical and political, the present production is taking only one of the many routes towards revealing the richness of such a complex and varied work

PRODUCTION STAFF

Stage Director ..... **Roger Brunyate**
Conductor ..... **Mark Russell Smith**
Assistant Conductor ..... **David Hayes**
Principal Coach ..... **Danielle Orlando**
Coaches ..... **Louis Menendez**
Susan Nowicki

Production Manager ..... **Ralph Batman**
Set Designer ..... **Michael Franklin White**
Costumer ..... **Shelley Joyce**
Lighting Designer ..... **George McMahon**
Properties ..... **Ralph Batman**
Wardrobe Master ..... **Michael DiNenno**

Costumes supplied by A. T. Jones & Sons, Baltimore
Scenery built by Design Arts Technology, Baltimore

The running crew is drawn from pupils of the Haverford School, under the technical direction of Steve Stephenson, to whom we offer our heartfelt thanks.

The set and costumes are based upon those for a previous production by the same director for the Four Corners Opera in Durango, Colorado. Curtis gratefully acknowledges the support of David Porter and W. K. von Fauser, the set and costume designers for that production, and of Judith Turano and Robert Gregori, co-artistic directors of the Four Corners Opera

This is a co-production with the Peabody Conservatory, Baltimore, which will perform the opera in December, and joins with The Curtis Institute in sharing certain material expenses

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CURTIS OPERA DEPARTMENT

Roger Brunyate *Acting Head of Department*
Mikael Eliasen *Director of Musical Studies*
Danielle Orlando *Principal Coach*

Marciem Bazell *Make-up*
Wayne Conner *Opera History*
Jenny Diggs *Dance*
Louis Menendez *Staff Pianist*
Teresa Nevola *Co-ordinator*
Susan Nowicki *Staff Pianist*
Teresa Roebuck *Mime*

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist) the tuition-free school has provided professional training for nearly 3000 musicians who are accepted only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, the late Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Seymour Lipkin, Gian Carlo Menotti, Anna Moffo, the late Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstein, Abbey Simon, Susan Starr, Arnold Steinhardt, and Benita Valente. The faculty at Curtis has included some of the most celebrated musicians of the twentieth century For more than sixty years students have come from all over the world to develop their talents at Curtis. Over three hundred Curtis graduates are members of major American, Canadian, and European orchestras, with more than one hundred of these occupying principal chairs. Enrollment each season comprises from 165 to more than 180 students, working with a faculty of approximately 70. Over the past few seasons, along with those from America, students have come from Argentina, Australia, Austria, Brazil, Canada, Chile, Costa Rica, France, Great Britain, Holland, Hong Kong, Iceland, India, Israel, Italy, Japan, Korea, New Zealand, the Philippines, People's Republic of China, Peru, Republic of China, Romania, Singapore, the Soviet Union, Sweden, Switzerland, Uruguay, Venezuela, West Germany, and Yugoslavia

THE HAVERFORD SCHOOL

Centennial Hall is in its third year of operation. When the Haverford School Board of Directors decided several years ago to build an auditorium in celebration of its centenary, the Board also made two corollary decisions. First the Centennial Hall would incorporate facilities for the visual arts as well as the performing arts. The decision has resulted in a fifty percent increase in visual art activity at the School with a proportionate rise in artistic uality

Second, all reasonable measures would be taken to assure that the Hall contained the best quality in terms of technical use, internal and external aesthetics, comfort level and acoustical performance. The results of this second decision have made Centennial Hall, in the view of many professional critics, the finest of its kind in the Delaware Valley. It has been acclaimed not only for its outstanding acoustics and comfort for audiences but also for its ease of staging and accommodation to performers. It is an appropriate setting to display the excellence of The Curtis Institute of Music

THE ORCHESTRA

Flute Joshua Smith
Oboe. Robert Walters
Clarinet: Sean Osborn
Bassoon: Matthew Bender
Horn: Richard Swartz
Percussion: Victor Yerrid
Harp: Jung-Wha Lee

Violin I: Ghislaine Fleischmann
Violin II: Jennifer Orchard
Viola: Gerry Rice
Cello: Wendy Sutter
Doublebass: Geoffrey Osika
Piano: Louis Menendez

FORTHCOMING EVENTS

TUESDAY
NOVEMBER 8th, 1988

THE APOTHECARY

by

Joseph Haydn

Kay Walker Castaldo — *Guest Director*
Andre Smith — *Conductor*

Curtis Hall, 8:00 pm — Admission free

TUESDAY
DECEMBER 12th, 1988

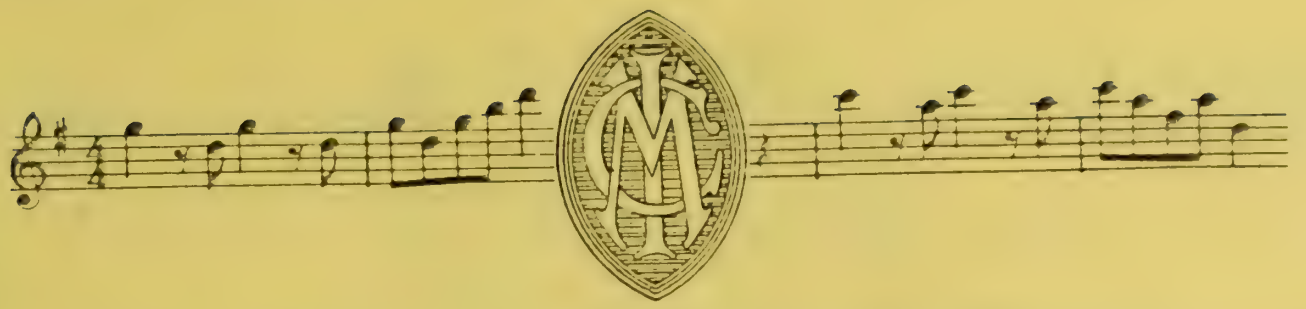
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Scenes from

The Apple Tree, The Ballad of Baby Doe, Carousel, The Crucible, The Frogs, A Little Night Music, Of Mice and Men, Street Scene, Summer and Smoke, Washington Square, and *West Side Story*

Dorothy Danner — *Guest Director*
Mikael Eliasen — *Musical Director*

Room III, 8:00 pm — Admission free



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 7 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

EIGHTH STUDENT RECITAL

Quartet for Bassoon and Strings (1950) — Bernard H. Garfield

Matthew Bender, bassoon
Yumi Hwang, violin Jean-Marc Apap, viola
Peter Parthun, cello

La Maya y el Ruisenor — Enrique Granados (1867-1916)

Estrellita — Manuel Ponce (1882-1948)

Clavelitos — Joaquin Valverde (1846-1910)

Del Cabello Mas Sutil
Chiquitita la Novia — Fernando Obradors (1897-1945)

Lisa Barrientos, soprano
Meng-Chieh Liu, piano

Evocacion (1906)
(from Iberia, Bk. 1) — Isaac Albéniz (1860-1909)

Barcarolle in F# Major, op. 60 (1846) — Frederick Chopin (1810-1849)

Etude in F# Major, Op. 42, No. 4 (1903)
Etude in C# Minor, Op. 42, No. 5 (1903) — Alexander Scriabin (1872-1915)

Tania Lee, piano

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Lisa Barrientos: Student of Marianne Casiello
Meng-Chieh: Student of Eleanor Sokoloff
Tania Lee: Student of Gary Graffman
Matthew Bender: Student of Bernard H. Garfield
Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott
Jean-Marc Apap: Student of Joseph de Pasquale
Peter Parthun: Student of Orlando Cole

Bernard H. Garfield prepared the quartet

Singing is near miraculous because it is the mastering of what is otherwise a pure instrument of egotism: the human voice.
- Hugo von Hofmannsthal

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized.
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 8 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS OPERA DEPARTMENT PRESENTS

THE APOTHECARY

music by

Franz Joseph Haydn

Sempronio, the Apothecary (Pantalone)	Richard Zuch
Mengone, his Apprentice (Harlequin)	Perry Brisbon
Grilletta, Sempronio's ward (Colombina, sometimes Innamorata)	Jennifer Jones
Volpino, a yonug suitor (Scaramuccio)	Karie Brown
Sempronio's sisters, later Arab ladies	Robert Margolis Ronald Haak
Patient, Priest, Cleaning Lady, Arab Lady	Sally Willig
Demons	Kimberly Compare Bettina Lauf

Conductor: André Smith
Director: Kay Walker Castaldo
Designer: Doug Sanders
Light Design: Jerry Forsythe
Stage Manager: Leiland Dalpe
Harpsichordist: Miguel
Musical consultation/preparation: Michael Eliason

The orchestra for this evening's performance
is provided in part by a grant from the
Helen F. Whitaker Fund, which supports our Conducting Department

THE ORCHESTRA

VIOLINS

Ellen-Maria Justen
Desiree Ruhstrat
Wendolyn Olson

Elissa Koljonen
Brian Krinke
Lisamarie Vana

VIOLAS

Anna Marie Ahn
Caroline Coade

CELLO

Peter Parthun

DOUBLEBASS

Kevin Switalski

FLUTE

Lisa Byrnes

OBOES

Jonathan Fischer
Peter Smith

BASSOON

Matthew Bender
John Fekete

HORNS

Richard King
Richard Swartz

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

THE CURTIS OPERA DEPARTMENT

Roger Brunyate, Acting Head of Department
Mikael Eliasen, Director of Musical Studies
Danielle Orlando, Principal Opera Coach
Marciem Bazell, Make-up
Wayne Conner, History of Opera
Jennie Diggs, Movement and Dance
Teresa Nevola, Coordinator
Susan Nowicki, Staff Pianist
Teresa Roebuck, Movement and Dance

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 9 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

NINTH STUDENT RECITAL

Etude de Concert (Au Matin) — Marcel Tournier (1879-1951)

Impromptu, op. 86 — Gabriel Fauré (1845-1924)

Kyung-Hee Kim, harp

Sonata for Basson and Piano (1938) — Paul Hindemith (1895-1963)
With gentle motion
Slow - March - Pastoral

Hallucinatons (1978) — Alain Bernaud
Sans rigueur: Tempo giusto

Matthew Bender, bassoon
Eileen Buck, piano

INTERMISSION

Quartet in Eb Major, op. 44, No. 3 — Felix Mendelssohn (1809-1847)
Allegro vivace
Scherzo
Adagio non troppo
Molto allegro con fuoco

Yayoi Numazawa, violin Kimberly Fisher, violin
En-Sik Choi, viola Kristin Ostling, cello

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Kyung-Hee Kim: Graduating student of Marilyn Costello
Matthew Bender: Graduating student of Bernard Garfield
Eileen Buck: Student of Dr. Vladimir Sokoloff
Yayoi Numazawa: Student of Yumi Ninomiya Scott
Kimberly Fisher: Student of Aaron Rosand
En-Sik Choi: Student of Joseph de Pasquale
Kristin Ostling: Graduating student of Orlando Cole

Felix Galimir prepared the Mendelssohn

Music is essentially useless, as life is.
- George Santayana

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 11 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TENTH STUDENT RECITAL

Sonata for Clarinet and Piano
in E-flat major, op. 167
Allegretto
Allegro animato
Lento
Molto allegro

Camille Saint-Saens
(1835-1921)

Vinicio Meza-Solano, clarinet
Christi Muse, piano

Sonata No. 2 for Violin and Piano
in A major, op. 100
Allegro amabile
Andante tranquillo
Allegretto grazioso

Johannes Brahms
(1833-1897)

Kimberly Fisher, violin
Robert Koenig, piano

Fantasy in C major, op. 17
Durchaus phantastich und leidenschaftlich vorzutragen
Mässig. Durchaus energisch
Langsam getragen. Durchweg leise zu halten.

Robert Schumann
(1810-1856)

Li Jian, piano

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Vinicio Meza-Solano: Student of Donald Montanaro
Christi Muse: Student of Dr. Vladimir Sokoloff
Kimberly Fisher: Student of Yumi Ninomiya Scott
Robert Koenig: Student of Dr. Vladimir Sokoloff
Li Jian: Student of Mieczyslaw Horszowski

A man in music, as one in love, either lives it or talks about it; seldom both.

- Ernst Bacon

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 14 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

ELEVENTH STUDENT RECITAL

Sonata in A minor for Cello and Piano ("Arpeggione") — Franz Schubert (1797-1828)
- Allegro moderato
- Adagio
- Allegretto

Mirjam Ingolfsson, cello
Lucille Chung, piano

Violin Concerto in E minor — Jules Conus (1868-1942)
(revision and cadenza by Efrem Zimbalist)
- Allegro molto - Adagio - Allegro subito

Siyeon Ryu, violin
Eun-Young Kwak, piano

INTERMISSION

Sonata No. 3 for Violin and Piano in D minor, Op. 108 — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Wanchi Huang, violin
Peter Miyamoto, piano

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Mirjam Ingolfsson: Student of Orlando Cole
Lucille Chung: Student of Eleanor Sokoloff
Siyeon Ryu: Student of Aaron Rosand
Eun-Young Kwak: Student of Dr. Vladimir Sokoloff
Wanchi Huang: Student of Jascha Brodsky & Jaime Laredo
Peter Miyamoto: Student of Leon Fleisher

The Greatest beauties of melody and harmony become faults and imperfections when they are not in their proper place.
- Christoph Willibald Gluck

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 16 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWELFTH STUDENT RECITAL

AN EVENING OF VOCAL MUSIC IN ENGLISH AND ITALIAN

Music for a While — Henry Purcell (1659-1695)

Donald Fry, tenor
Susan Nowicki, piano

My dearest, my fairest — Purcell

Judith Vollmond, soprano Donald Fry, tenor
Susan Nowicki, piano

My mother bids me bind my hair — Franz Joseph Haydn (1732-1809)

Hai-bo Bai, soprano
Gary Gress, piano

Sleep why dost thou leave me — George Friedrich Handel (1685-1759)

Do not go my love — Richard Hageman (1882-1966)
At the well

Michelle Nonnenmacher, mezzo-soprano
Susan Nowicki, piano

~~Sleep~~ — ~~Peter Warlock (1894-1930)~~

~~Come away, Death~~ — ~~Roger Quilter (1877-1953)~~
~~Blow, blow, thou winterwind~~

~~Jeffrey Irving, baritone~~
~~Gary Gress, piano~~

The bird of the wilderness — Edward Horsman (1873-1918)

Lisa Barrientos, soprano
Gary Gress, piano

INTERMISSION

please turn

Se tu m'ami — Giovanni Pergolesi (1710-1836)
Nina

Judith Vollmond, soprano
Susan Nowicki, piano

O del mio amato ben — Stefano Donaudy (1879-1925)
Spirate pur, spirate — Vincenzo Bellini (1801-1835)
La Ricordanza

Jenny Wollerman, soprano
Susan Nowicki, piano

L'esule — Giuseppe Verdi (1813-1901)

Lisa Barrientos, soprano
Gary Gress, piano

La fioraia fiorentino — Gioacchino Rossini (1792-1768)

Milayne Mona, soprano
Christi Muse, piano

Parigi, o cara — Verdi
(from La Traviata)

Judith Vollmond, soprano Donald Fry, tenor
Susan Nowicki, piano

Organized by Therese Casadesus Rawson
Prepared by Robert Grooters & Alessandra Bonamore-Graves

Donald Fry: Student of Raquel Adonaylo
Judith Vollmond: Student of Raquel Adonaylo
Hai-bo Bai: Student of Marlena Malas
Michele Nonnenmacher: Student of Todd Duncan
Jeffrey Irving: Student of Raquel Adonaylo
Lisa Barrientos: Student of Marianne Casiello
Jenny Wollerman: Student of Marlena Malas
Milayne Mona: Graduating student of Marianne Casiello
Gary Gress: Student of Dr. Vladimir Sokoloff
Christi Muse: Student of Dr. Vladimir Sokoloff
Susan Nowicki: Curtis Staff Pianist

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The oldest, truest, most beautiful organ of music, the origin to which alone our music owes its being, is the human voice.
- Richard Wagner

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 18 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTEENTH STUDENT RECITAL

~~Auf dem Strom, Op. 119~~ — Franz Schubert (1797-1828)

~~Michael Schade, tenor Nicola Averill, horn~~
~~Christi Muse, piano~~

Sonata for Cello and Piano in C major, Op. 102, No. 1 — Ludwig van Beethoven (1770-1827)
Andante - Allegro vivace
Adagio - Allegro vivace

Derek Barnes, cello
Eileen Buck, piano

Sonata in F major, K. 533/494 — Wolfgang Amadeus Mozart (1756-1791)
Allegro
Andante
Rondo: Allegretto

Ballade No. 2 in F major, Op. 38 (1839) — Frederick Chopin (1810-1849)

Peter Miyamoto, piano

INTERMISSION

Quintet for Piano and Strings in F minor, Op. 34 — Johannes Brahms (1833-1897)
Allegro non troppo
Andante un poco adagio
Scherzo: Allegro
Finale

Hyuna Kim, violin Hui-Fang Chen, violin
Caroline Coade, viola Thomas Kraines, cello
Eileen Buck, piano

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Michael Schade: Student in the Opera Department with Roger Brunyate
Nicola Averill: Student of Myron Bloom
Christi Muse: Student of Dr. Vladimir Sokoloff
Derek Barnes: Student of Orlando Cole
Eileen Buck: Student of Dr. Vladimir Sokoloff
Peter Miyamoto: Student of Leon Fleisher
Hyuna Kim: Student of Aaron Rosand
Hui-Fang Chen: Student of Jascha Brodsky
Caroline Coade: Student of Karen Tuttle
Thomas Kraines: Student of Orlando Cole

Karen Tuttle prepared the Brahms

Virtue is the strong stem of man's nature, and music is the blossoming of virtue.

- Confucius

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OUT OF THE DEPTHS

Texts from the Psalms and Ecclesiastes, compiled by the composer

Bass and alto solos

Out of the depths I cry to thee, O Lord! Lord, hear my voice!

Chorus

I lift my eyes unto the hills. Whence comes my help? O Lord, hear my voice, and hear my prayer. From the end of the earth I cry to thee. Why art thou so far from helping me, from the words of my groaning? To thee I lift up my eyes, O thou who art enthroned in the heavens! How long wilt thou forget me, O lord? How long wilt thou hide thy face from me? O my God, I cry by day, but thou dost not answer, and by night I cry to thee, but find no rest. To thee I lift up my eyes, O Lord, how long wilt thou hide thy face from me? Give ear to my words, O Lord, and give heed to my groaning. Hear my prayer, Lord, and let my cry come unto thee.

Soprano and tenor solos

I have seen everything that is done under the sun; and behold, all is vanity, and a striving after wind. What does man gain by the toil at which he toils under the sun? A generation goes, and a generation comes, but the earth remains forever.

Chorus

For the fate of the sons of men and the fate of beasts is the same; as one dies, so dies the other; all are from dust and turn to dust again. They all go to one place, and man has no advantage over the beasts, for all is vanity, and a striving after wind.

Solo quartet

I have seen the business that God has given the sons of men to be busy with, and I know that nothing is better for man than that he should eat and drink, and take pleasure in all his toil, the few days of life which God has given him, for this is his lot.

Chorus

Go, eat your bread with joy, and drink wine with a merry heart; for God has already approved what you do. Rejoice all the days of your life which God gives you under the sun, for that is your portion as long as you live.

Fugue

This is the day the Lord has made. We will rejoice and be glad.

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

November 18, 1988

JOSEF GINGOLD MASTER CLASSES

Saturday, November 19 at 1 p.m

Yumi Hwang	Spohr: Concerto No. 8
Ellen Justen	Bach: Solo Sonata in A minor (1st and 2nd movements)
Ghislaine Fleischmann	Stravinsky: Suite Italienne
James Umber	Beethoven: Kreutzer Sonata
Judith Ingolfsson	Bach: Solo Partita No. 2 in D minor
Julie Kang	Ravel: Tzigane Brahms: Sonata in D minor
Ruggero Allifranchini	Beethoven: Spring Sonata

Sunday, November 20 at 10 a.m

Mendelssohn Piano Trio in C minor, Op. 66	Brian Krinke Julie Regan Eileen Buck
Haydn Quartet, Op. 74, No. 1	Nicholas Kitchen Ruggero Allifranchini En-Sik Choi Wendy Sutter
Schubert Trout Quintet	Emi Resnick Zvi Carmeli Wilhelmina Smith Glenn Gordon Tania Lee
Berg Quartet, Op. 3	Pamela Frank Emi Resnik Zvi Carmeli Derek Barnes

The Curtis Institute of Music

Alumni Association, District IV

Presents

A Concert Mini-Series

November 20, 1988

Featuring

Maria Bachmann • Marcantonio Barone • Jonathan Blumenfeld

Blair Bollinger • William Chang • David Cramer

Glenn Dodson • Christopher Dudley • Laura Park • Theodore Peters

Richard Ranti • Ronald Reuben • Keiko Sato • Gene Standley

Curtis Hall
1726 Locust Street • Philadelphia, PA

All proceeds benefit the students of
The Curtis Institute of Music

AN ALUMNI GALA CONCERT

Meditation from *Thais* — Jules Massenet (1842-1912)

Polonaise brillante in A Major, Op. 21 — Henryk Wieniawski (1835-1880)

Maria Bachmann, violin
Marcantonio Barone, piano

Quintet in E-flat Major, Op. 88, No. 2 — Anton Reicha (1770-1836)

1. Lento—Allegro moderato
2. Andante grazioso
4. Finale: Allegro molto

David Cramer, flute
Jonathan Blumenfeld, oboe
Ronald Reuben, clarinet
Gene Standley, french horn
Richard Ranti, bassoon

Miroirs — Maurice Ravel (1875-1937)

1. Noctuelles
2. Oiseaux tristes
4. Alborada del gracioso

Keiko Sato, piano

Intermission

Quatuor pour trombones — Pierre-Max Dubois (b. 1930)

Allegro ben moderato
Vivo
Andante
Allegro giocoso

Glenn Dodson, trombone
Christopher Dudley, trombone
William Chang, trombone
Blair Bollinger, bass trombone

Trio in E-flat Major, Op. 40 — Johannes Brahms (1833-1897)

1. Andante
4. Finale: Allegro con brio

Laura Park, violin
Theodore Peters, french horn
Marcantonio Barone, piano

This concert is dedicated to the memory of Jeanne Behrend, piano and composition '34



The Curtis Institute of Music
Alumni Association
District IV



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 21 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FOURTEENTH STUDENT RECITAL

MUSIC BY THE CURTIS COMPOSITION CLASS

Morning Scenes — Troy Peters (1969-)

Joshua Smith, flute
Conducted by Troy Peters

Music for Strings — Shailen Tuli (1968-)

Conducted by David Hayes

INTERMISSION

Adagio for Orchestra — Eugene Alcalay (1966-)

Conducted by Stuart Malina

Ritual Dance — Ishmael Wallace (1971-)

Conducted by Troy Peters

Out of the Depths (1982) — Kam Morrill (1961-)

Jennifer Jones, soprano Michael Schade, tenor
Elizabeth Walker, mezzo-soprano Richard Zuch, baritone
The Curtis Camerata
Conducted by Kam Morrill

THE ORCHESTRA

In Peters and Tuli:

VIOLINS

Yayoi Numazawa
Gloria Justen
Hui-Fang Chen
Si-Yeon Ryu
Ellen-Maria Justen
Wanchi Huang
Wendolyn Olson

Emi Ohi Resnick
Lisamarie Vana
Ayako Yoshida
Suzanne Kurtzman
Jennifer Haas
Judith Ingolfsson

VIOLAS

William Goodwin
Anna Marie Ahn
J. David Arnott
Caroline Coade
Stephen Werczynski

CELLOS

John Koen
Ju Young Lee
Thomas Kraines
Sun-Won Ryang

DOUBLEBASSES

Geoffrey Osika
Eric Gronfor
Nancy Barr

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

In Alcalay, Wallace, and Morrill:

VIOLINS

James Umber
Nicholas Kitchen
Jennifer Orchard
Ruggero Allifranchini
Yumi Hwang
Kamilla Schatz
Choong-Jin Chang

Desiree Ruhstrat
Alexander Kerr
Qin Wang
Eugene Watanabe
Brian Krinke
Miera Kim

VIOLAS

Michael Strauss
Jean-Marc Apap
Zvi Carmeli
Stephen Creswell
Denise Woodman

CELLOS

Derek Barnes
Soo-Hyun Lee
Julie Regan
Mirjam Ingolfsson

DOUBLEBASSES

Glenn Gordon
Don-Michael Hill
Steven Larsen

HARP

Rong Tan

PERCUSSION

David Weiner
Stephane Pelegri

FLUTES

Hye Ri Yoon
Kristan Cybriwsky

OBOES

Robert Walters
Peter Smith

CLARINETS

Richard Hawley
Michael Rusinek

BASSOONS

Daniel Matsukawa
John Fekete

HORNS

Richard Swartz
Heather Johnson
Paul Osmond
Brian Foote

TRUMPETS

Rodney Mack
Lisa Burn
Jason Kaufman

TROMBONES

John J. Freeman
Kevin Roberts
Darrin Milling (bass)

TUBA

Don Wagner (guest)

PIANO

Christi Muse

Troy Peters: Student of Ned Rorem/Shailen Tuli: Student of David Loeb/Eugene Alcalay: Student of Ned Rorem/Ishmael Wallace: Student of David Loeb/Kam Morrill: Graduating student of Ned Rorem/Joshua Smith: Student of Julius Baker & Jeffrey Khaner/David Hayes: Student of Otto-Werner Mueller/Stuart Malina: Student of Otto-Werner Mueller/Jennifer Jones: Student in the Opera Department with Roger Brunyate/Michael Schade: Student in the Opera Department with Roger Brunyate/Elizabeth Walker, Curtis staff/Richard Zuch, Curtis '85, Curtis staff/



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 23 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTEENTH STUDENT RECITAL

Sonata for Solo Viola, Op. 11, No. 5 (1919) — Paul Hindemith (1895-1963)

Lebhaft, aber nicht geeilt
Mässig schnell, mit viel Warme vorgetragen
Scherzo: schnell
In Form und Zeitmass einer Passacaglia

Stephen Werczynski, viola

Fantasies for Piano, Op. 116 — Johannes Brahms (1833-1897)

1 Capriccio in D minor 2 Intermezzo in A minor
3 Capriccio in G minor 4 Intermezzo in E major
5 Intermezzo in E minor 6 Intermezzo in E major
7 Capriccio in D minor

Eric Zivian, piano

Stephen Werczynski: Student of Karen Tuttle
Eric Zivian: Graduating student of Gary Graffman

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Music is meaningless noise unless it touches a receiving mind.
- Paul Hindemith

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Please note this change in scheduling:
The concert listed for Monday 28 November on our comprehensive schedules has been re-scheduled to Tuesday 29 November. There is no concert at Curtis on Monday 28 November.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 29 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTEENTH STUDENT RECITAL

Pièce héroique — Cesar Franck (1822-1890)

Cortège et Litanie, Op. 19, No. 2 — Marcel Dupré (1886-1971)

Matthew Charles Glandorf, organ

Moments Musicaux, Op. 94 (D. 780) — Franz Schubert (1797-1828)
1 Moderato 2 Andantino
3 Allegretto moderato 4 Moderato
5 Allegro vivace 6 Allegretto

Hiroshi Proctor, piano

Sonata for Violin and Piano in E-flat major, Op. 12, No. 3 — Ludwig van Beethoven (1770-1827)
Allegro con spirito
Adagio con molto espressione
Rondo: Allegro molto

Gloria Justen, violin
Eric Zivian, piano

Sonata for Violin Solo (1947) — Béla Bartók (1881-1945)
Tempo di ciaccona - Fuga -
Melodia - Presto

Gloria Justen, violin

INTERMISSION

Piano Trio in C minor, Op. 66 — Felix Mendelssohn (1809-1847)
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato

Brian Krinke, violin Julie Regan, cello
Eileen Buck, piano

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Matthew Charles Glandorf: Student of John Weaver
Gloria Justen: Graduating student of Szymon Goldberg
Eric Zivian: Graduating student of Gary Graffman
Hiroshi Proctor: Student of Eleanor Sokoloff & Gary Graffman
Brian Krinke: Student of Szymon Goldberg
Julie Regan: Student of David Soyer
Eileen Buck: Student of Dr. Vladimir Sokoloff

Felix Galimir prepared the Mendelssohn

Music washes away from the soul the dust of everyday life.
- Berthold Auerback

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 30 November 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SEVENTEENTH STUDENT RECITAL

Cantata, "Jauchzet Gott, in allen Landen", S. 51 — J. S. Bach (1685-1750)
Aria - Recitative - Aria - Choral

Jennifer D. Jones, soprano
Pamela Frank, violin Emi Ohi Resnick, violin
Anna Marie Ahn, viola Peter Parthun, cello
Rodney Mack, trumpet Kevin Switalski, doublebass
Colin Howland, organ

Violin Concerto No. 8 in A minor, Op. 47 — Ludwig Spohr (1784-1859)
"Gesangsszene"
Allegro molto - Adagio - Allegro moderato

Yumi Hwang, violin
Hugh Sung, piano

INTERMISSION

Sonata in E-flat major for Horn and Piano — Paul Hindemith (1895-1963)
Ruhig bewegt - Lebhaft -
Sehr langsam - Lebhaft

Paul Osmond, horn
Ishmael Wallace, piano

Berceuse in D-flat major, Op. 57 — Frederick Chopin (1810-1949)

Quejas O la Maja y el Ruiseñor — Enrique Granados (1867-1916)

Introduction and Variations in B-flat major, Op. 12, on a Theme from Hérold's "Ludovic" — Chopin

Meng-Chieh Liu, piano

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Jennifer D. Jones: Graduating student in the Opera Department with Roger Brunyate
Pamela Frank: Graduating student of Jaime Laredo
Emi Ohi Resnick: Student of Szymon Goldberg
Anna Marie Ahn: Student of Karen Tuttle
Peter Parthun: Graduating student of Orlando Cole
Rodney Mack: Student of Frank Kaderabek
Kevin Switalski: Graduating student of Roger Scott
Colin Howland: Graduating student of John Weaver
Paul Osmond: Student of Myron Bloom
Ishmael Wallace: Composition student of David Loeb
Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott
Hugh Sung: Student of Seymour Lipkin
Meng-Chieh Liu: Student of Eleanor Sokoloff

What man with music in his soul, beholding the harmony in the intelligible world, but must be moved by the harmony of sounds that are heard in the ear?

- Plotinus, c. 65 AD

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 2 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

EIGHTEENTH STUDENT RECITAL

Sonata for Doublebass and Piano (1949) — Paul Hindemith (1895-1963)
- Allegretto
- Scherzo: Allegro assai
- Molto adagio

Glenn Gordon, doublebass
Tania Lee, piano

Sonata for Viola and Piano in F minor, Op. 120, No. 1 — Johannes Brahms (1833-1897)
- Allegro appassionato
- Andante un poco adagio
- Allegretto grazioso
- Vivace

Zvi Carmeli, viola
Eugene Alcalay, piano

Polonaise-Fantasie in A-flat major, Op. 61 — Frederick Chopin (1810-1849)

Piano Sonata No. 3 in A minor, Op. 28 — Sergei Prokofiev (1891-1953)

Moment Musical No. 4 — Sergei Rachmaninoff (1873-1943)

Min-Kyung Kwon, piano

INTERMISSION

Quintet in A major, Op. 114 ("Trout") (1819) — Franz Schubert (1797-1828)
- Allegro vivace
- Andante
- Scherzo
- Theme and Variations
- Finale

Emi Ohi Resnick, violin Zvi Carmeli, viola
Wilhelmina Smith, cello Glenn Gordon, doublebass
Tania Lee, piano

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Glenn Gordon: Student of Roger Scott
Tania Lee: Student of Gary Graffman
Zvi Carmeli: Student of Karen Tuttle
Eugene Alcalay: Composition student of Ned Rorem
Min-Kyung Kwon: Student of Eleanor Sokoloff
Emi Ohi Resnick: Student of Szymon Goldberg
Wilhelmina Smith: Graduating student of David Soyer

Felix Galimir prepared the Schubert

Music is the moonlight in the gloomy night of life.
- Jean Paul Richter

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 5 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

NINETEENTH STUDENT RECITAL

Sonata in A minor for Doublebass and Piano — Franz Schubert (1797-1828)
"Arpeggione"
Allegro moderato
Adagio
Allegretto

Kevin C. Switalski, doublebass
Eun-Young Kwak, piano

Violin Concerto No. 2 in G minor, Op. 63 — Sergei Prokofiev (1891-1953)
Allegro moderato
Andante assai
Allegro ben marcato

Wanchi Huang, violin
Eileen Buck, piano

INTERMISSION

Hungarian Dances, Book I — Johannes Brahms (1833-1897)
Allegro molto - Allegro non assai & vivo -
Allegretto - Poco sostenuto & vivace -
Allegretto - Presto - Allegro non troppo - Allegro & vivace

Souvenirs, Op. 28 (1952) — Samuel Barber (1910-1981)
Waltz - Schottische - Pas de deux -
Two-step - Hesitation Tango - Galop

Gary Gress & Hugh Sung, piano, 4 hands

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Kevin C. Switalski: Graduating student of Roger Scott
Eun-Young Kwak: Student of Dr. Vladimir Sokoloff
Wanchi Huang: Student of Jascha Brodsky & Jaime Laredo
Eileen Buck: Student of Dr. Vladimir Sokoloff
Gary Gress: Student of Dr. Vladimir Sokoloff
Hugh Sung: Student of Seymour Lipkin

Medicine, to produce health, must know disease; music, to produce harmony, must know discord.

- Plutarch

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Howard Kornblum, Director of Concert Division

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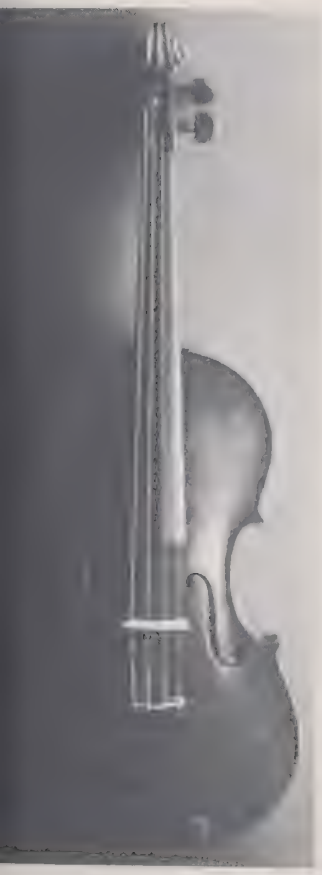


THE GUARNERI QUARTET WITH GARY GRAFFMAN, PIANO



Gala for the Curtis Student Assistance Fund

December 6, 1988



Program

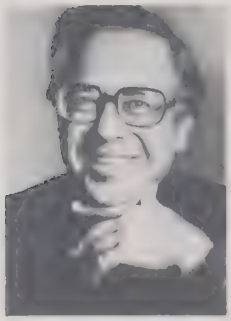
7:30 pm
Concert for Benefactors
and Sponsors
in Curtis Hall

Mozart:
Quartet in F major, K. 590
Korngold:
Suite for Two Violins, Cello
and Piano Left Hand, Op. 23
Grieg:
Quartet in G minor, Op. 27

9:15 pm
Post-performance champagne
reception for Benefactors
and Sponsors in
The Curtis Institute of Music's
historic Common Room.

9:45 pm
Post-performance supper for
Benefactors with the artists
at The Barclay Hotel.

Biographical Information



Gary Graffman's fifty-two year association with The Curtis Institute of Music began when he was accepted as a piano student in 1936 at the age of seven. Exactly a half-century later, in 1986, he assumed his present post of Artistic Director. During the intervening years, Mr. Graffman became renowned as one of the finest pianists of his generation. For three decades he performed and recorded with leading orchestras and gave annual recitals in the world's major concert halls until, in 1979, an injury to his right hand limited his concertizing to the small, though brilliant, repertoire written for the left hand alone. These works include several 20th century concertos, among them one by Erich Wolfgang Korngold, written in 1924, which received its American premiere in 1985 with Mr. Graffman, Zubin Mehta and the New York Philharmonic. Mr. Graffman most recently appeared with the Philadelphia Orchestra in October of this year. ■



Consistently hailed as one of the world's premier string quartets, the Guarneri (Arnold Steinhardt and John Dalley, violins; Michael Tree, viola; and David Soyer, cello) have had a close association with The Curtis Institute for over 30 years. Three members of the Quartet (Steinhardt, Tree and Dalley) are graduates of The Institute; and three members (Steinhardt, Tree and Soyer) are on the Curtis faculty. This season the Quartet, whose members have remained constant for 23 years, will give more than 100 concerts from Buenos Aires to Berlin. In addition to its international travels, the Guarneri performs throughout the United States and gives regular recitals at New York's Lincoln Center, the Metropolitan Museum of Art, and the 92nd Street YM-YWHA. The ensemble has recorded more than sixty masterworks of chamber music for RCA and Phillips, earning several international awards. ■

The Curtis Student Assistance Fund

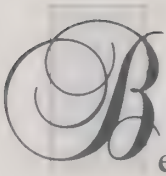
Providing financially needy students with assistance for living expenses has become an increasingly important requirement for The Curtis Institute of Music. More than one-third of Curtis's students urgently require, in addition to full tuition-free training, support for daily expenses. Curtis must be able to provide such living stipends in order to match offers of financial aid which all top students customarily receive from other leading conservatories. The Curtis Student Assistance Fund insures that The Institute will continue to admit only the most gifted young musicians solely on the basis of their talent, rather than on their ability to pay. ■

The Friends of Curtis

The Friends of Curtis is a group which works "to enhance the goodwill of The Curtis Institute of Music, to raise financial support, to serve as a resource to students, to improve the quality of their experience at Curtis, and to increase Curtis's visibility as a cultural resource for the larger community."

Projects undertaken by the Friends include organizing benefits and other events to raise funds for living expenses, opening homes to students for holidays and vacations, collecting evening clothes for recitals and jobs, suggesting places for students to live, and holding special teas and tours of the campus throughout the year.

For more information regarding the Friends of Curtis, call Sheila Raman in the Curtis Development Department at 893-5279. ■



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We regret that we have been unable to list the names of those contributors and attendees whose gifts and reservations were received after the printing deadline.

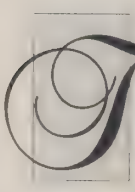


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Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

December 7, 1988
12:15 p.m.

I

STÜCKE IM VOLKSTON OPUS 102 — ROBERT SCHUMANN

Mit Humor
Langsam
Nicht Schnell, mit viel Ton zu Spielen
Nicht zu Rasch
Stark und Markiert

KRISTIN OSTLUND-cello SOO JIN PARK-piano

II

SONATE for CELLO and PIANO (1915) — CLAUDE DEBUSSY

Prologue
Serenade et Finale

KRISTIN OSTLUND-cello SOO JIN PARK-piano

III

IMPROMTU in Gb MAJOR OPUS 90 — FRANZ SCHUBERT
SCHERZO NO. 2 in Bb MINOR — FREDERICK CHOPIN

SOO JIN PARK-piano

No Smoking Please
Next Curtis Concert
Wednesday, February 4, 1989



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 7 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTIETH STUDENT RECITAL

SENIOR STUDENTS WITH ORCHESTRA

WILLIAM SMITH, conductor

Concertpiece for Harp and Orchestra, Op. 39 — Gabriel Pierné (1863-1937)

Kyung-Hee Kim, harp

L'Horloge de Flore for Oboe and Orchestra (The Flower Clock) — Jean Francaix (1912-)
3 Heures: Galant de Jour 5 Heures: Cupidone Bleue
10 Heures: Cierge à Grandes Fleurs 12 Heures: Nyctanthe du Malabar 17 Heures: Belle de nuit 19 Heures: Géranium Triste
21 Heures: Silène Noctiflore

Robert Walters, oboe

Concerto for Flute and Orchestra — Pierre Max Dubois (1930-)
I Presto leggiero II Pavane (lento)
III Tempo di Gavotto IV Scherzando

Lisa Byrnes, flute

INTERMISSION

Concerto for Piano and Orchestra in A Major, K. 488 — W. A. Mozart (1756-1791)
Allegro - Adagio - Allegro assai

Eric Zivian, piano
James Ross, conductor

Concerto for Violin and Orchestra, Op. 61 — Ludwig van Beethoven (1770-1827)
1st movement: Allegro non troppo

Gloria Justen, violin

Concerto for Clarinet and String Orchestra with Harp and Piano — Aaron Copland (1900-)
Slowly and expressively - Rather fast

Erika Shrauger, clarinet

Kyung-Hee Kim: Graduating student of Marilyn Costello
Robert Walters: Graduating student of Richard Woodhams
Lisa Byrnes: Graduating student of Julius Baker & Jeffrey Khaner
Eric Zivian: Graduating student of Gary Graffman
James Ross: Graduating student of Otto-Werner Mueller
Gloria Justen: Graduating student of Szymon Goldberg
Erika Shrauger: Graduating student of Donald Montanaro

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Jennifer Orchard
Ruggero Allifranchini
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HARP

Jung-Wha Lee

PIANO

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Kristan Cybriwsky (1-2-5)
Joshua Smith (4)

OBOES

Jonathan Fischer (2-5)
Peter Smith (1)

CLARINETS

Richard Hawley (3)
Vinicio Meza (1-2-4-5)

BASSOONS

John Fekete (3)
MaryEllen Harris (1-2-4-5)

HORNS

Nicola Averill (1-2-4)
Brian Foote
Heather Johnson
Paul Osmond
Richard Swartz (3-5)

TRUMPETS

Lisa Burn (5)
Rodney Mack (1)

TROMBONES

John J. Freeman
Kevin Roberts
Darrin Milling (bass)

TIMPANI

Stephane Pelegri (1)
David Weiner (5)

WIND PRINCIPALS

1=Pierne
2=Francaix
3=Dubois
4=Mozart
5=Beethoven

MICHAEL TREE MASTER CLASS

Wednesday, December 7, 2-4 p.m

Stephen Werczynski:	Hindemith, Op. 11 No. 5
Anna Marie Ahn	Bach Suite No. 3
Caroline Coade	Bach Chromatic Fantasy
Michael Strauss	Hindemith's Der Schwanendreher (first two movemen
Zvi Carmeli	Bartok Concerto



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 12 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FIRST STUDENT RECITAL

GRADUATION RECITAL: JAMES UMBER

Sonata No. 9 for Violin and Piano in A major, Op. 47 "Kreutzer"
Adagio sostenuto - Presto
Andante con Variazioni
Finale: presto

Ludwig van Beethoven (1770-1827)

Havanaise for Violin and Piano

Camille Saint-Saens (1835-1921)

James Umber, violin
Eric Zivian, piano

INTERMISSION

Phantasy for Violin and Piano, Op. 47

Arnold Schoenberg (1874-1951)

Sonata No. 1 for Violin and Piano in G major, Op. 78
Vivace ma non troppo
Adagio
Allegro molto moderato

Johannes Brahms (1833-1897)

James Umber, violin
Eric Zivian, piano

James Umber: Graduating student of Jaime Laredo & Yumi Ninomiya Scott
Eric Zivian: Graduating student of Gary Graffman

Felix Galimir prepared the Schoenberg

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

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Very well, I can wait.

- Attributed to Arnold Schoenberg when told his violin concerto required a soloist with six fingers

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 13 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-SECOND STUDENT RECITAL

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE
conducted by
ANDRÉ SMITH
with
HUGH SUNG, piano

Adagio for Strings (1936) — Samuel Barber (1910-1981)
(from String Quartet No. 1, Op. 11)

Concerto for Piano and Orchestra — Wolfgang Amadeus Mozart (1756-1791)
No. 23 in A major, K. 488
Allegro
Adagio
Presto

The Symphony Orchestra of The Curtis Institute
Hugh Sung, piano
André Smith, conductor

INTERMISSION

L'Histoire du Soldat (The Soldier's Tale) — Igor Stravinsky (1881-1971)
1 The Soldier's March 2 Music to Scene 1
3 Music to Scene 2 4 The Soldier's March
5 The Royal March 6 The Little Concert
7 Three Dances (Tango, Waltz, Ragtime)
8 The Devil's Dance 9 The Little Choral
10 The Devil's Song 11 Great Choral
12 Triumphal March of the Devil

Ruggero Allifranchini, violin Kevin Switalski, doublebass
Erika Shrauger, clarinet Daniel Matsukawa, bassoon
Anthony Di Lorenzo, trumpet John DiLutis, trombone
Scott Robinson, percussion James Ross, narrator
André Smith, conductor

THE ORCHESTRA

VIOLINS

Jennifer Orchard
Yumi Hwang
Elissa Koljonen

Ellen-Maria Justen
Emi Ohi Resnick
Wanchi Huang

VIOLAS

Scott Ligocki
William Goodwin
Anna Marie Ahn

CELLOS

Wilhelmina Smith
Derek Barnes

DOUBLEBASS

Kevin Switalski

FLUTE

Lisa Byrnes

CLARINETS

Erika Shrauger
Richard Hawley

BASSOONS

Daniel Matsukawa
John Fekete

HORNS

Richard Swartz
Paul Osmond

André Smith: Graduating student of Otto-Werner Mueller
Hugh Sung: Student of Seymour Lipkin
Ruggero Allifranchini: Student of Szymon Goldberg
Kevin Switalski: Graduating student of Roger Scott
Erika Shrauger: Graduating student of Donald Montanaro
Daniel Matsukawa: Student of Bernard Garfield
Anthony Di Lorenzo: Graduating student of Frank Kaderabek
John DiLutis: Graduating student of Glenn Dodson
Scott Robinson: GRaduating student of Michael Bookspan
James Ross: Graduating student of Otto-Werner Mueller

The trouble with music appreciation in general is that people are taught to have too much respect for music; they should be taught to love it instead.

- Igor Stravinsky

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-fifth Season 1988-1989

Tuesday 13 December 1988 in Studio II-J at 8:00pm

Wednesday 14 December 1988 in Studio II-J at 4:00pm

THE CURTIS OPERA DEPARTMENT PRESENTS A COLLAGE OF AMERICAN OPERA AND MUSICAL THEATER SCENES

MUSICAL DIRECTOR: MIKAEL ELIASEN STAGE DIRECTOR: DOROTHY DANNER
COACH-ACCOMPANISTS: DANIELLE ORLANDO, LOUIS MENENDEZ, SUSAN NOWICKI
PRODUCTION MANAGER: RALPH BATMAN LIGHTING DESIGNER: GEORGE McMAHON

ACT I

The Frogs — Stephen Sondheim

"Invocation and Instructions"

The Company

Mikael Eliasen

The Appletree — Sheldon Harnick / Jerry Bock

Adam	Perry Brisbon
Eve	Karie Brown

Louis Menendez

Of Mice and Men — Carlisle Floyd

(Act I, Scene i)

Lenny	Michael Schade
George	Seth Malkin

(Act I, Scene ii)

Curley's Wife	Lynn Eustis
Candy	John Kuether
Slim	Lawrence Mudd
Carlson	San-ky Kim
Jonhnson	John Kramar

Danielle Orlando

The opera "Of Mice and Men" is based on the Steinbeck novel of the same name.

Carousel — Richard Rodgers

Billy Bigelow	Lawrence Mudd
Julie Jordan	Jennifer Jones

Mikael Eliasen

The Crucible — Robert Ward

(Finale Act I)

Rev. Hale	Seth Malkin	Tituba	Charlotte Hellekant
Betty Parris	Karie Brown	Thomas Putnam	John Kramar
Ann Putnam	Olive Lynch	Rev. Parris	San-ky Kim
Rebecca Nurse	Lorie Gratis		
Francis Nurse	Timothy Jon Sarris		
Abigail Williams	Elizabeth St. Leger		

Mikael Eliasen

over-

The Crucible is based on the Arthur Miller play about the witch hunting trials in Salem, Massachusettes.

INTERMISSION

ACT II

West Side Story — Leonard Bernstein

Maria	Lydia Mila
Tony	Perry Brisbon
Anita	Lorie Gratis
Bernardo	Timothy Jon Sarris
Riff	Lawrence Mudd

Louis Menendez

The Ballad of Baby Doe — ~~Robert Ward~~ Douglas Moore

Baby Doe	Olive Lynch
Augusta	Nancy Stott

Danielle Orlando

This scene is a confrontation between the young sweetheart of the silver baron, Horace Taber and his wife, Augusta.

Summer and Smoke — Lee Hoiby

Rev. Winemuller	John Kramar
Alma	Jennifer Jones
John	Timothy Jon Sarris

Louis Menendez

Summer and Smoke is based on the Tennesee Williams play of the same name. This scene is the climax of years of unspoken passion between Alma Winemuller, the repressed minister's daughter and the man she has loved since childhood, the young Dr. John Buchanan. The Elder Dr. Buchanan lies mortally wounded from a gunshot wound inflicted by a drunken acquaintance of his son.

At the top of this scene we hear Rev. Winemuller administering to the dying man.

Street Scene — Kurt Weill

"Ice Cream Ensemble"

Seth Malkin
San-ky Kim
Lawrence Mudd
Nancy Stott
Lynn Eustis
John Kramar

Louis Menendez

Washington Square — Thomas Pasatieri

Catherine Sloper	Lydia Mila
Morris	John Kramar
Dr. Sloper	John Kuether

Mikael Eliasen

This opera is based on the Henry James novel about the machinations of a young fortune hunter, Morris Townsend and his attempt to marry the wealthy Catherine Sloper, despite the objections of her father.

A Little Night Music — Stephen Sondheim

"Send in the Clowns" Laura Mashburn

"A Weekend in the Country"

Anne	Lynn Eustis	Desiree	Laura Mashburn
Fred	John Kramar	Heinrich	San-ky Kim
Carl Magnus	Lawrence Mudd	Petra	Lorie Gratis
Frederica	Lydia Mila	Charlotte	Charlotte Hellekant

Mikael Eliasen and Louis Menendez

OPERA DEPARTMENT

Roger Brunyate, Acting Head of Department

Mikael Eliasen, Director of Musical Studies
Marciem Bazell, Make-up
Wayne Conner, History of Opera
Jenny Diggs, Movement and Dance
Louis Menendez, Staff Accompanist
Teresa Nevola, Coordinator
Susan Nowicki, Staff Accompanist
Danielle Orlando, Principal Coach
Teresa Roebuck, Movement and Dance

Dorothy Danner, Stage Director

Ms. Danner has directed for most regional opera companies including Miami, Chautauqua, Houston, Lake Gearge, Minnisota, Pennsylvania Opera Theater, Charlotte, Indianapolis, Memphis, New Orleans, Hawaii, and New York City Opera. Last Season Ms. Danner directed the highly acclaimed production of "A Midsummer Night's Dream at the American Opera Center at The Julliard School. Dorothy and her husband, Philadelphia born tenor, Harry Danner,are both on the faculty of the Julliard School. They are the parents of a lovely daughter Hillary Blythe.

Mikael Eliasen, Music Director

Mr. Eliasen has held masterclasses in vocal literature at Chautauqua Summer School, Cleveland Institute of Music, The University of Seoul, Korea, University of Brisbane, Austrailia, and The Jerusalem Music Center in Israel. As an accompanist, he has toured extensively in Europe, Russia, the Orient, Austrailia Israel and North America. Mikael Eliasen is the Artistic Director of The European Opera Center in Belgium and of the International Summer Vocal in Salt Lake City. He joined Curtis faculty in 1986.

Danielle Orlando, Coach-Accompanist

Miss Orlando was the musical director of the opera departments of Temple University, and the Philadelphia College of the Arts. She is presently the Assistant Conductor and coach of the Opera Company of Philadelphia and is on the music staff of The Metropolitan Opera. Miss Orlando is also on the music staffs of the Pittsburg Opera Center, AIMS in Gratz, Austria, the American Opera Festival of the Sierra, and the European Opera Center on Belgium. She joined the faculty of The Curtis Institute of Music in 1986.

Louis Menendez, Coach-Accompanist

Mr. Menendez holds a Bachelors in Music from Wilkes College and a Masters Degree in piano from Temple University. He is currently in demand as a recital pianist and chamber musician. Most recently, Mr. Menendez joined the Curtis Institute of Music opera department as a staff pianist in 1988.

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 14 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-THIRD STUDENT RECITAL

Sonata for Cello and Piano in D major, Op. 58 — Felix Mendelssohn (1809-1847)
Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Peter Parthun, cello
Stuart Malina, piano

Sonata in A minor, Op. 42 (D845) (1825) — Franz Schubert (1797-1828)
Moderato
Andante poco mosso
Scherzo: Allegro vivace
Rondo: Allegro vivace

Reiko Uchida, piano

Rondeau — Jean-Joseph Mouret (1682-1738)
(transcribed by Robert King)

Es ist ein Ros entspringen — Johannes Brahms (1833-1897)
(transcribed by Lewis Niven)

Centone V — Samuel Scheidt (1587-1654)
(transcribed by Verne Reynolds)

ANthony Di Lorenzo, trumpet Rodney Mack, trumpet
Nicola Averill, horn John DiLutis, trombone
Craig Knox, tuba

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Peter Parthun: Graduating student of Orlando Cole
Stuart Malina: Graduating conducting student of Otto-Werner Mueller
Reiko Uchida: Student of Claude Frank
Anthony DiLorenzo: Graduating student of Frank Kaderabek
Rodney Mack: Student of Frank Kaderabek
Nicola Averill: Student of Myron Bloom
John DiLutis: Graduating student of Glenn Dodson
Craig Knox: Graduating student of Paul Krzywicki

There are only two kinds of music; German music and bad music.
- H. L. Mencke

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 16 December 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FOURTH STUDENT RECITAL

Concerto in D major for Doublebass — Karl Ditters von Dittersdorf (1739-1799)
Allegro moderato - Adagio - Allegro

Geoffrey S. Osika, doublebass
~~Robert Koenig~~ Gary Gress, piano

Dieu Parmi Nous — Olivier Messiaen (1908-)
(from La Nativité du Seigneur)
Prelude and Fugue on the Name Alain, Op. 7 — Maurice Duruflé (1901-1986)

D. Alan Morrison, organ

Fantasie Brillante No. 3 — Joseph Jean Baptiste Arban (1825-1889)
Introduction - Allegro maestoso
Theme (andantino) - Variations I, II, III

Jason Kaufman, trumpet
Eileen Buck, piano

INTERMISSION

Fünf Stücke im Volkston for Cello and Piano — Robert Schumann (1810-1856)
1 Mit Humor 2 Langsam 3 Nicht schnell
4 Nicht zu schnell 5 Stark und markirt

Sonata for Cello and Piano — Claude Debussy (1862-1918)
Prologue - Sérénade et finale

Kristin Ostling, cello
~~Robert Koenig~~ Soojin Park, piano

Zwei Gesänge, op. 91 — Johannes Brahms (1833-1897)
Gestillte Sehnsucht
Geistliches Wiegenlied

Nancy Stott, mezzo-soprano
J. David Arnott, viola Gary Gress, piano

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Geoffrey Osika: Student of Roger Scott
Robert Koenig: Student of Dr. Vladimir Sokoloff
D. Alan Morrison: Student of John Weaver
Jason Kaufman: Student of Frank Kaderabek
Eilenn Buck: Student of Dr. Vladimir Sokoloff
Kristin Ostling: Student of Orlando Cole
Nancy Stott: Graduating student in the Opera Department with Roger Brunyate
J. David Arnott: Graduating student of Joseph de Pasquale
Gary Gress: Student of Dr. Vladimir Sokoloff

To the social-minded, a definition for Concert is: that which surrounds an intermission.

- Ned Rorem

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

SECOND SEMESTER JANUARY TO MAY 1989

All concerts begin at 8:00pm unless otherwise noted. Seating in Curtis Hall is on a first come, first served basis. We have a 24-hour taped program message: 893-5261. Calling this number a day or so before a particular recital will give you fuller details. We hope this semester's events will confirm Friedrich Nietzsche's contention that "life, without music, would be an error."

)NDAY 16 JANUARY: STUDENT RECITAL

)UPERIN: Offertoire sur les grands jeux MESSIAEN: Les Anges, Desseins Eter-els, Les Enfants de Dieu BACH: Prelude & Fugue in E minor (Colin Howland, rgan) Piano work or works, (Li Jian, piano)

CDNESDAY 18 JANUARY: STUDENT RECITAL

[URSDAY 19 JANUARY: SENIOR STUDENTS WITH ORCHESTRA & WILLIAM SMITH

LRTINI: Trumpet Concerto in D (Anthony DiLorenzo) HAYDN: Cello Concerto i D (Wendy Sutter) TELEMANN: Viola Concerto in G (Scott Ligocki) WEBER: dante and Hungarian Rondo for Bassoon (Matthew Bender) HERBERT: Cello ncerto No. 2 (John Koen) LIMITED SEATING EARLY ARRIVAL URGED

IDAY 20 JANUARY: STUDENT RECITAL

HUBERT: Auf dem Strom (Michael Schade, tenor/Nicola Averill, horn/Christi se, piano)

NDAY 23 JANUARY: STUDENT RECITAL

CH: Toccata in D MOZART: Sonata in D, K 311 (Angela Au, piano) MAHLER: ndertotenlieder (Laura Mashburn, mezzo-soprano/Mikael Eliasen, piano)

DNESDAY 25 JANUARY: STUDENT RECITAL

IDAY 27 JANUARY: GRADUATION RECITAL

ETHOVEN: Variations RACHMANINOFF: Cello Sonata KODALY: Sonata for Solo llo CHOPIN: Polonaise op 3 for Cello and Piano (Wilhelmina Smith, cello/ ng-Chieh Liu, piano)

NDAY 30 JANUARY: STUDENT RECITAL

ULENC: Fiaçailles pour rire (Deborah Norin, soprano/Gary Gress, piano)

DNESDAY 1 FEBRUARY: STUDENT RECITAL

IDAY 3 FEBRUARY: STUDENT RECITAL

MMEL: Trumpet Concerto in Eb (Lisa Burn, trumpet/Christi Muse, piano) HIN-MITH: Sonata for Viola & Piano, Op. 25/4 (Stephen Werczynski, viola/Eileen ck, piano)

NDAY 5 FEBRUARY: OPERA PERFORMANCE AT 3:00PM

valli's L'Ormindo

NDAY 6 FEBRUARY: STUDENT RECITAL

WEDNESDAY 8 FEBRUARY: STUDENT RECITAL

THURSDAY 9 FEBRUARY: ALL-BEETHOVEN CONCERT AT THE ACADEMY OF MUSIC 8:00PM
Tickets free but neccesary. Send **stamped, self-addressed envelope** with you order. Leonore Overture No. 1; Piano Concerto No. 4; Symphony No. 7. Otto Werner Mueller, conductor; Claude Frank, piano.

FRIDAY 10 FEBRUARY: STUDENT RECITAL
SCHUBERT: Piano Trio in Bb, op 99 (Wanchi Huang, violin/Thomas Kraines, cel So Yung Yu, piano)
MONDAY 13 FEBRUARY: STUDENT RECITAL

WEDNESDAY 15 FEBRUARY: GRADUATION RECITAL
MOZART: A violin sonata YSAYE: Solo Sonata No. 4 BRAHMS: Violin Sonata in G major SCHUBERT: Fantasy for Violin & Piano (Pamela Frank, violin/Clau Frank, piano)
FRIDAY 17 FEBRUARY: STUDENT RECITAL
SCHUBERT: Sonata in A, op 120 DEBUSSY: L'Isle joyeuse (Tania Lee, piano)

MONDAY 20 FEBRUARY: STUDENT RECITAL

WEDNESDAY 22 FEBRUARY: STUDENT RECITAL
Roger Scott's doublebass class
THURSDAY 23 FEBRUARY: SENIOR STUDENTS WITH ORCHESTRA & WILLIAM SMITH
VAUGHAN WILLIAMS: Tuba Concerto (Craig Knox, tuba) BOZZA: Ballade for Trombone (John DiLutis, trombone) VANHAL: Doublebass Concerto (Kevin Switalski, doublebass) RACHMANINOFF: Paganini Rhapsody (Matt Herskowitz) TCHAIKOWSKY: Piano Concerto 1, 1st mvt (Soojin Park, piano) DEBUSSY: Rhapsody for Clarinet (Sean Osborn, clarinet) **LIMITED SEATING EARLY ARRIVAL URGED**
FRIDAY 24 FEBRUARY: STUDENT RECITAL
HAYDN: Cello Concerto in D (Julie Regan, cello/Christi Muse, piano)
SUNDAY 26 FEBRUARY: STUDENT RECITAL 6:00PM
An opera by Peter Maxwell Davies conducted by David Hayes **NOTE: 6:00pm**
MONDAY 27 FEBRUARY: FACULTY RECITAL
Edward Aldwell, piano
TUESDAY 28 FEBRUARY: FACULTY RECITAL
David Soyer, cello/Seymour Lipkin, piano (all-Beethoven)

WEDNESDAY 1 MARCH: STUDENT RECITAL
Honoring Isabelle Vengerova, former Curtis piano teacher
FRIDAY 3 MARCH: OPERA ENSEMBLES
COnducted by Otto-Werner Mueller - LIMITED SEATING EARLY ARRIVAL!
MONDAY 13 MARCH: STUDENT RECITAL

TUESDAY 14 MARCH: FACULTY RECITAL
Lionel Party, harpsichord

WEDNESDAY 15 MARCH: STUDENT RECITAL

FRIDAY 17 MARCH: STUDENT RECITAL

MONDAY 20 MARCH: STUDENT RECITAL

TUESDAY 21 MARCH: LECTURE
Will Crutchfield on Vocal Health

WEDNESDAY 22 MARCH: GRADUATION RECITAL
Soojin Park, piano
FRIDAY 24 MARCH: GRADUATION RECITAL
Eric Zivian, piano
MONDAY 27 MARCH: GRADUATION RECITAL
Juhee Suh, piano
WEDNESDAY 29 MARCH: STUDENT RECITAL
A vocal evening in French and German
FRIDAY 31 MARCH: STUDENT RECITAL
Chamber music by Curtis composition students

MONDAY 3 APRIL: GRADUATION RECITAL
Matthew Herskowitz, piano

TUESDAY 4 APRIL: SENIOR STUDENTS WITH WILLIAM SMITH & ORCH
BEETHOVEN: Concerto 2, 2nd & 3rd mvts (Juhee Suh, piano) Bell Song from Lakmé, Ombre legere, and Je suis Titania (Milayne Mona, coloratura soprano) SCHUMANN: Cello Concerto (Wilhelmina Smith, cello) BEETHOVEN: Concerto 4, 2nd & 3rd mvts (Avner Arad, piano) BRAHMS: Violin Concerto, 1 mvt (Pamela Frank) SIBELIUS: Violin Concerto, 1st mvt (James Umber) SEATING EXTREMELY LIMITED EARLY ARRIVAL SUGGESTED!

WEDNESDAY 5 APRIL: STUDENT RECITAL
Glenn Dodson conducts the Curtis Brass Ensemble

FRIDAY 7 APRIL: GRADUATION RECITAL
John Koen, cello

MONDAY 10 APRIL: STUDENT RECITAL

WEDNESDAY 12 APRIL: STUDENT RECITAL

FRIDAY 14 APRIL: OPERA DEPARTMENT AT FUREY-ELLIS AUDITORIUM IN THE NORTHEAST
RAVEL: L'Enfant et les Sortileges, and PUCCINI: Gianni Schicchi. Tickets to be sold through Department of Parks & Recreation - call 893-7902 for info

SATURDAY 15 APRIL: OPERA PERFORMANCES SAME AS ABOVE (BOTH NIGHTS AT 8:00PM)

MONDAY 17 APRIL: STUDENT RECITAL

WEDNESDAY 19 APRIL: STUDENT RECITAL

WEDNESDAY 26 APRIL: BENEFIT CONCERT AT THE ACADEMY OF MUSIC
Mstislav Rostropovich conducts the orchestra in Tchaikovsky's Second Symphony and Shostakovitch Sixth Symphony. Call 893-7902 for ticket prices.

MONDAY 1 MAY: POSSIBLE STUDENT RECITAL
Call 893-5260 for information

WEDNESDAY 3 MAY: POSSIBLE STUDENT RECITAL
As above

FRIDAY 5 MAY: POSSIBLE STUDENT RECITAL
As above

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

American Guild of Organists

PHILADELPHIA CHAPTER

presents

Colin Howland, Alan Morrison and Matthew Glandorf

in recital

Curtis Institute of Music

14 January 1989 at eight o'clock

Prelude and Fugue in e minor, BWV 548 — J. S. Bach

Mr. Howland

Prière, Op. 20 — César Franck

Mr. Morrison

La Nativité du Seigneur — Olivier Messiaen

VI Les anges
III Desseins éternels
V Les enfants de Dieu

Mr. Howland

IX Dieu parmi nous

Mr. Morrison

INTERMISSION

Intermezzo VI — Hermann Schroeder

Chorale Prelude: Herzliebster Jesu — Johannes Brahms

Introduction and Passacaglia in d minor — Max Reger

Mr. Glandorf

Prelude and Fugue on ALAIN, Op. 7 — Maurice Duruflé

Mr. Morrison

This evening's artists are all students of John Weaver at Curtis. You may greet them in the Common Room following the recital.

On Saturday, 11 February at 8, the Philadelphia AGO will present Wesley Parrott, Gordon Turk and Michael Stairs in a program of American organ music at the Church of the Redeemer, Bryn Mawr.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 16 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-FIFTH STUDENT RECITAL

Messe pour les Convents (1690) — Francois Couperin (1668-1733)
XV: Offertoire sur les Grands Jeu

La Nativité Du Seigneur (1936) — Olivier Messiaen (1908-)
VI: Les Anges
III: Desseins Eternels
V: Les Enfants De Dieu

Prelude and Fugue in E minor, S. 548 — Johann Sebastian Bach (1685-1750)

Colin Howland, organ

Ballade No. 4 in F minor, Op. 52 — Frederick Chopin (1810-1849)

Jeux d'eau — Maurice Ravel (1875-1937)

Piano Sonata No. 3, Op. 28 — Sergei Prokofiev (1891-1953)

Li Jian, piano

Colin Howland: Graduating student of John Weaver
Li Jian: Student of Mieczyslaw Horszowski

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A concert is like a bullfight - the moment of truth.
- Arthur Rubinstein

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 18 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-SIXTH STUDENT RECITAL

Intermezzo — Hermann Schroeder

Chorale Prelude on "Herzliebster Jesu" — Johannes Brahms (1833-1897)

Introduction & Passacaglia in D minor — Max Reger (1873-1916)

Matthew Charles Glandorf, organ

Sonata in G minor for Flute and Obbligato Klavier, S. 1020 — Johann Sebastian Bach (1685-1750)
Allegro
ADagio
Allegro

Joshua Smith, flute
Miguel Harth-Bedoya, piano

"Alleluia" (from Exultate Jubilate, K. 165, 1773) — Wolfgang Amadeus Mozart (1756-1791)

Willow Song (from The Ballad of Baby Doe, 1956) — Douglas Moore (1893-1967)

"Caro nome" (from Rigoletto, 1851) — Giuseppe Verdi (1813-1901)

Milayne Mona, soprano
Christi Muse, piano

Depuis le jour (from Louise) — Gustave Charpentier (1860-1956)

Csardas (from Die Fledermaus) — Johann Strauss (1825-1899)

Julia H. Price, soprano
Sylvia Lee, piano

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Matthew Glandorf: Student of John Weaver
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Miguel Harth-Bedoya: Conducting student of Otto-Werner Mueller
Milayne Mona: Graduating student of Marianne Casiello
Christi Muse: Student of Dr. Vladimir Sokoloff
Julia Price: Student of Marianne Casiello
Sylvia Lee: Curtis Faculty

Music is feeling, then, not sound.

- Wallace Stevens

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Thursday 19 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-SEVENTH STUDENT RECITAL

SENIOR STUDENT SOLOISTS
with
THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC
conducted by
WILLIAM SMITH

Concerto in D major for Trumpet and Orchestra — Giuseppe Tartini (1692-1770)
(arranged by Jean Thilde)
Alegro moderato - Andante - Allegro grazioso

Anthony DiLorenzo, piccolo trumpet

Concerto for Cello and Orchestra in D major, Op. 101 — Franz Josef Haydn (1732-1809)
Allegro moderato
Adagio
Rondo

Wendy Sutter, cello

Concerto for Viola and Orchestra in G major — Georg P. Telemann (1681-1767)
Largo - Allegro -
Andante - Presto

Scott Ligocki, viola

INTERMISSION

Andante & Hungarian Rondo for Bassoon and Orchestra — Carl Maria von Weber (1786-1826)
Andante - Allegretto

Matthew Bender, bassoon

Concerto for Cello and Orchestra No. 2 in E minor, Op. 30 — Victor Herbert (1859-1924)
Allegro impetuoso, Andante tranquillo, Tempo I

John Koen, cello

THE ORCHESTRA

VIOLINS
James Umber
Yayoi Numazawa
Gloria Justen
Ghislaine Fleischmann
Sang-Eun Bae
Hyuna Kim
Si-Yeon Ryu
Ellen-Marie Justen

Kimberly Fisher
Wanchi Huang
Wendolyn Olson
Julie Kurtzman
Eugene Watanabe
Miera Kim
Judith Ingolfsson
VIOLAS
En-Sik Choi
Anna Marie Ahn
J. David Arnott
Caroline Coade
Dennise Woodman
CELLOS
Kristin Ostling
Julie Regan
Ju Young Lee
Mirjam Ingolfsson
DOUBLEBASSES
Don-Michael Hill
Glenn Gordon
Eric Gronfor
HARPSICHORD
Anthony Hewitt
ORCHESTRA LIBRARIAN
Dr. Edwin E. Heilakka
ORCHESTRA MANAGER
Richard Zuch

FLUTES
Hye Ri Yoon
Joshua Smith
OBOES
Robert Walters
Peter Smith
CLARINETS
Michael Rusinek
Richard Hawley
BASSOONS
John Fekete (4)
Daniel Matsukawa (5)
HORNS
Nicola Averill (2-5)
Brian Foote
Paul Osmond (4)
Heather Johnson
TRUMPETS
Lisa Burn (5)
Jason Kaufman (4)
TROMBONES
JOhn J. Freemn
Kevin Roberts
Darrin Milling (bass)
TIMPANI
David Weiner (4)
G. Victor Yerrid (5)
PERCUSSION
Stephane Pellegri
A. Scott Robinson
WIND PRINCIPALS
2=Haydn
4=Weber
5=Herbert

Anthony DiLorenzo: Graduating student of Frank Kaderabek
Wendy Sutter: Graduating student of David Soyer
Scott Ligocki: Graduating student of Michael Tree
Matthew Bender: Graduating student of Bernard Garfield
John Koen: Graduating student of David Soyer

The artist who does not feel satisfied with elegant lines, well-balanced colors, and a beautiful succession of harmonies, does not understand art.

- Camille Saint-Saens

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 20 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-EIGHTH STUDENT RECITAL

Auf dem Strom, Op. 119 — Franz Schubert (1797-1828)

Michael Schade, tenor Nicola Averill, horn
Christi Muse, piano

Cantata — John Carter
Prelude - Rondo (Peter go ring dem bells)
Recitative (Sometimes I feel like a motherless child)
Air (Let us break bread together)
Toccata (Ride on King Jesus)

Jennifer D. Jones, soprano
Nicola Averill, piano

Quintet for Piano and Winds in E-flat major, K. 452 (1784) — Wolfgang Amadeus Mozart (1756-1791)
Largo - Allegro moderato
Larghetto
Allegretto

Jennifer Kuhns, oboe Michael Rusinek, clarinet
Daniel Matsukawa, bassoon Richard Swartz, horn
Meng-Chieh Liu, piano

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Michael Schade: Student in the Opera Degree Program with Roger Brunyate
Nicola Averill: Student of Myron Bloom
Christi Muse: Student of Dr. Vladimir Sokoloff
Jennifer D. Jones: Graduating student in the Opera Degree Program with Roger Brunyate
Jennider Kuhns: Graduating student of Richard Woodhams
Michael Rusinek: Student of Donald Montanaro
Daniel Matsukawa: Student of Bernard Garfield
RIchard Swartz: Student of Myron Bloom
Meng-Chieh Liu: Student of Eleanor Sokoloff

Richard Woodhams prepared the Mozart

After silence that which comes nearest to expressing the inexpressible is music.

- Aldous Huxley

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The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 23 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

TWENTY-NINTH STUDENT RECITAL

Toccata in D major, S. 912 — Johann Sebastian Bach (1685-1750)

Sonata for Piano in D major, K. 311 — Wolfgang Amadeus Mozart (1756-1791)
Allegro con spirito
Andante con espressione
Rondeau: allegro

Angela Au, piano

Kindertotenlieder — Gustav Mahler (1860-1911)
(Songs on the Death of Children)
Nun will die Sonne so hell aufgehn
Nun seh ich wohl warum so dunkle Flammen
Wenn dein Mütterlein
Oft denk ich, sie sind nur ausgegangen!
In diesem Wetter

Laura Mashburn, mezzo-soprano
Mikael Eliasen, piano

Angela Au: Student of Eleanor Sokoloff & Gary Graffman
Laura Mashburn: GRaduating student in the Opera Program with Roger Brunyate
Mikael Eliasen: Curtis faculty

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When I hear music, I fear no danger. I am invulnerable. I see no foe. I am related to the earliest times, and to the latest.
- Henry David Thoreau

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 25 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTIETH STUDENT RECITAL

Sonata for Violin and Piano in A major, K. 526 — Wolfgang Amadeus Mozart (1756-1791)
- Molto allegro
- Andante
- Presto

Scott St. John, violin
Robert Koenig, piano

So anch'io la virtù magica (Norina's aria from Don Pasquale) — Gaetano Donizetti (1797-1848)

Adieu notre petite table (from Manon) — Jules Massenet (1842-1912)

Jenny Wollerman, soprano
Robert Koenig, piano

Lachrymae for Viola and Piano (Reflections on a Song of Dowland) — Benjamin Britten (1913-1976)

Michael Strauss, viola
Robert Koenig, piano

Carmen Fantasy, Op. 25 — Pablo de Sarasate (1844-1908)

Scott St. John, violin
Robert Koenig, piano

Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt
Robert Koenig: Student of Dr. Vladimir Sokoloff
Jenny Wollerman: Student of Marlena Malas
Michael Strauss: Student of Karen Tuttle

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Music is the vapor of art. It is to poetry what reverie is to thought, what fluid is to liquid, what the ocean of clouds is to the ocean of waves.

- Victor Hugo

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 27 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-FIRST STUDENT RECITAL

GRADUATION RECITAL: Wilhelmina Smith

Seven Variations in E-flat major on a Theme from Mozart's The Magic Flute — Ludwig van Beethoven (1770-1827)

Wilhelmina Smith, cello
Meng-Chieh Liu, piano

Sonata for Solo Violoncello, Op. 8 — Zoltán Kodály (1882-1967)
Allegro maestoso ma appassionato
Adagio
Allegro molto vivace

Wilhelmina Smith, cello

INTERMISSION

Sonata in G minor for Cello and Piano, Op. 19 — S. Rachmaninoff (1873-1943)
Lento - Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Polonaise brillante, Op. 3 — Frederick Chopin (1810-1849)

Wilhelmina Smith, cello
Meng-Chieh Liu, piano

Wilhelmina Smith: Graduating student of David Soyer
Meng-Chieh Liu: Student of Eleanor Sokoloff

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The cello is like a beautiful woman who has not grown older, but younger with time, more slender, more supple, more graceful.

- Pablo Casals

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 30 January 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SECOND STUDENT RECITAL

Sonata No. 2 in A minor
for Violin Alone, S. 1003
Grave
Fuga
Andante
Allegro

Johann Sebastian Bach
(1685-1750)

Ellen-Maria Justen, violin

Fiançailles pour rire
La dame d'André
Dans l'herbe
Il vole
Mon cadavre est doux comme un gant
Violon
Fleurs

Francis Poulenc
(1899-1963)

Deborah Norin, soprano
Gary Gress, piano

Ellen-Maria Justen: Student of Szymon Goldberg
Deborah Norin: Graduating student of Todd Duncan
Gary Gress: Student of Dr. Vladimir Sokoloff

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The other arts persuade us, but music takes us by surprise.
- Eduard Hanslick

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

February 1, 1989
12:15 p.m.

I

Abendempfindung	Wolfgang Amadeus Mozart
Als Luise die Briefe	
To The Children	Sergei Rachmaninoff
In the Silence of the Night	
Chanson d'Orkenise (from Banalites)	Francis Poulenc
Hotel	
Sanglots	
Non piu mesta (from Cenerentola)	Gioacchino Rossini

MICHELE NONNENMACHER-Mezzo soprano AMY GATES-Piano

II

Waltz in A flat Major Opus 42	Frederic Chopin
Romance sans paroles No. 1	Gabriel Faure
Waltz No. 1 (Mephisto)	Franz Liszt

MIN KYUNG KWON-Piano

No Smoking Please
Next Curtis Concert
Wednesday, March 1, 1989



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 3 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-THIRD STUDENT RECITAL

Trio für Klavier, Klarinette, und Violoncello in B-flat major, Op. 11 — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Adagio
- Tema: Pria ch'io l'impegno (allegretto)

Sean Osborn, clarnet John Koen, cello
Peter Miyamoto, piano

Concerto for Trumpet in E-flat major — Johann Nepomuk Hummel (1778-1837)
- Allegro con spirito
- Andante
- Rondo

Lisa Burn, trumpet
Christi Muse, piano

Sonata for Viola and Piano, Op. 25, No. 4 (1922) — Paul Hindemith (1895-1963)
- Sehr lebhaft, markiert und kraftvoll
- Sehr langsame Viertel
- Finale: lebhafte Viertel

Stephen P. Werczynski, viola
Eileen Buck, piano

Sean Osborn: Graduating student of Donald Montanaro
John Koen: Graduating student of David Soyer
Peter Miyamoto: Student of Leon Fleisher
Lisa Burn: Student of Frank Kaderabek
Christi Muse: Student of Dr. Vladimir Sokoloff
Stephen P. Werczynski: Student of Karen Tuttle
Eileen Buck: Student of Dr. Vladimir Sokoloff

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The viola is a philosopher, sad, helpful; always ready to come to the aid of others, but reluctant to call attention to himself.
- Albert Lavignac

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

SUnday 5 February 1989 at 3:00pm

The Curtis Opera Department presents

L'ORMINDO

Opera in two acts by Francesco Cavalli
Realized by Raymond Leppard

Text by Giovanni Faustini
English translation by Geoffrey Dunn

Musical direction by Danielle Orlando and Mikael Eliasen
Stage direction by Roger Brunyate

CAST
in order of appearance

ORMINDO, Prince of Tunis	Michael Schade
AMIDA, Prince of Tremisene, his friend	≠Lawrence Mudd
NERILLO, Amida's page	Karie Brown
SICLE, Princess of Susio	Olive Lynch
MELIDE, her waiting-woman	Cheryl Majercik
ERICE, her old nurse	San-Ky Kim
ERISBE, Queen of Morocco and Fez	Lorie Gratis
MIRINDA, her waiting-woman	Charlotte Hellekant
ARIADENO, King of Morocco and Fez	John Keuther
OSMANO, Captain of Ariadeno's forces	Nancy Stott

The action takes place in North Africa, in chivalric times

Act One, scene i	outside the city of Fez
Act One, scene ii	Erisbe's garden

brief pause

Act One, scene iii	Erisbe's chamber
Act One, scene iv	the harbor

ten-minute intermission

Act Two, scene i	a cave outside the city
Act Two, scene ii	the palace
Act Two, scene iii	a prison

≠ Amida sung from the pit by Timothy Sarris (1st half) and John Kramar (2nd half) while Lawrence Mudd acted the part.

Production manager: Ralph Batman
Lighting: George McMahon

Rehearsal accompanists:
Nicola Averill, Matthew Glandorf, Tania Lee,
Louis Menendez, and Christi Muse

Supers:
Mark Umile and Darrin Milling

Cheryl Majercik is an undergraduate student in the Voice Department, studying with Marlena Malas. All the other performers are graduate students in the Opera Department with Roger Brunyate. Ms. Majercik's participation and Olive Lynch's assumption of the role of Sickle came about at short notice to replace a singer who is indisposed; we are most grateful to them.

FORTHCOMING EVENTS

Saturday 18 February & Sunday 19 February at 8:00pm

PERLIMPLIN

World premiere of an opera by Kam Morrill
After the play by Federico Garcia Lorca
conducted by Stuart Malina
Directed by Francis X. Kuhn

Friday 3 March at 8:00pm

OPERA CONCERT

Ensembles from Le nozze di Figaro, Die Zauberflöte,
Carmen, Rigoletto, and Der Rosenkavalier

Otto-Werner Mueller
and the Curtis Orchestra

Friday 17 March at 8:00pm

THE LIGHTHOUSE

Opera by Peter Maxwell Davies

Conducted by David Hayes
Directed by Susan Weinman

ROGER BOBO MASTER CLASS

SS 567-48-4745

Monday, February 6 2 p.m

in IIJ

Craig Knox, tuba — Vaughan Williams: Concerto for Tuba
Meng-Chieh Liu, piano

John Di Lutis, trombone — Bozza: Concertino for Trombone
Colin Howland, piano

Darrin Milling, bass trombone — Spillman: Concerto for Bass Trombone
Meng-Chieh Liu, piano

Jeff Freeman, trombone — Telemann: Sonata in F
Amy Gates, piano

Kevin Roberts, trombone — Tomasi: Concerto for Trombone
Christi Muse, piano

John Di Lutis, Jeff Freeman, Kevin Roberts, Darrin Milling, trombones
Craig Knox, tuba:

Orchestral Excerpts



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 6 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-FOURTH STUDENT RECITAL

Sonata for Violin and Piano in A major, K. 293d (305) (1778) — Wolfgang Amadeus Mozart (1756-1791)
Allegro di molto - Thema: andante grazioso

Rondo in C major for Violin and Piano — Mozart

Qin Wang, violin
Xiao-Lu Wang, piano

"Parto, parto" (from La Clemenza di Tito, K. 621) — Mozart

Michele Nonnenmacher, mezzo-soprano
Sean Osborn, clarinet Amy Gates, piano

Abendempfindung — Mozart
Als Luise die Briefe

From Banalités: — Francis Poulenc (1899-1963)
Chanson d'Orkenise - Hotel - Sanglots

To the Children — Sergei Rachmaninoff (1873-1943)
In the Silence of the Night

Michele Nonnenmacher, mezzo-soprano
Amy Gates, piano

Trio No. 1 in B major, Op. 8 — Johannes Brahms (1833-1897)
Allegro con brio - Scherzo: allegro molto
Adagio - Allegro

Yumi Hwang, violin Kristin Ostling, cello
Hugh Sung, piano

INTERMISSION

Quartettsatz, D. 703 — Franz Schubert (1797-1828)

Quartet in E minor, Op. 44, No. 2 — Felix Mendelssohn (1809-1847)
Allegro assai appassionato - Scherzo: allegro molto
Andante - Presto agitato

The Felix Quartet
Pamela Frank, violin Yumi Hwang, violin
Scott St. John, viola Wilhelmina Smith, cello

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Qin Wang: Student of Aaron Rosand
Xiao-Lu Wang: Student of Dr. Vladimir Sokoloff
Michele Nonnenmacher: Student of Todd Duncan
Sean Osborn: Graduating student of Donald Montanaro
Amy Gates: Student of Dr. Vladimir Sokoloff
Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott
Kristin Ostling: Student of Orlando Cole
Hugh Sung: Student of Seymour Lipkin
Pamela Frank: Graduating student of Jaime Laredo
Scott St. John: Student of Jascha Brodsky & Arnold Steinhardt
Wilhelmina Smith: Student of David Soyer

Felix Galimir prepared the Brahms, Schubert, and Mendelssohn

Einstein said that "the most beautiful experience we can have is the mysterious." Then why do so many of us try to explain the beauty of music, thus apparently depriving it of its mystery?

- Leonard Bernstein

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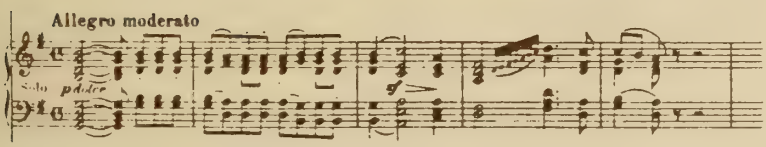
THE SYMPHONY ORCHESTRA
OF
THE CURTIS INSTITUTE OF MUSIC

conducted by

OTTO-WERNER MUELLER

with

CLAUDE FRANK, *piano*



THURSDAY 9 FEBRUARY 1989 AT 8:00pm

THE ACADEMY OF MUSIC
PHILADELPHIA

THE CURTIS INSTITUTE OF MUSIC
Gary Graffman, Artistic Director

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

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Leonore Overture No. 1, Op. 138 — Ludwig van Beethoven (1770-1827)

Concerto for Piano and Orchestra No. 4 in G major, Op. 58 — Beethoven
- Allegro moderato
- Andante con moto
- Rondo: vivace

Claude Frank, piano

INTERMISSION

Symphony No. 7 in A major, Op. 92 — Beethoven
- Poco sostenuto - Vivace
- Allegretto
- Presto
- Allegro con brio

This concert supported in part by a generous grant from The Musical Fund Society of Philadelphia.

CLAUDE FRANK

Claude Frank marked his 25th anniversary as a performing artist in 1983-84 with more than 75 recitals, orchestral engagements, master classes and chamber music performances in North America, South America, Europe, and Israel. Orchestral engagements in the United States included Cincinnati, San Francisco, Boston, and New York; appearances abroad were highlighted by London, Munich, and Jerusalem. His recital engagements included appearances in New York, Washington, St. Paul, Houston, as well as his first concert in his home town of Nuremberg, Germany. He opened the season with recitals and orchestral engagements in Santiago, Chile, Rio de Janeiro and Sao Paolo, Brazil.

Claude Frank is renowned not only as a performer, but also as a teacher. Of special interest are his master classes at Yale, where he is an adjunct professor, Philadelphia's Curtis Institute of Music (where he is also on the faculty), Banff (Alberta, Ont.) Center School of Fine Arts, and many other colleges and universities.

Mr. Frank lived in Nuremberg until the age of 12, when he joined his father in Brussels. When he came to New York, he studied with Artur Schnabel, for whom he had first played in Europe. He studied composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitsky.

Claude Frank makes his home in New York City with his wife, the distinguished pianist Lillian Kallir, and their violinist daughter Pamela.

BEETHOVEN: Leonore Overture No. 1

In 1804 the owner of the Theater-an-der-Wien, Baron Braun, commissioned Beethoven to write an opera based on a story which Braun lifted from a French source. Josef Sonnleithner wrote the German libretto. Its original title was **Leonore, or Wedded Love.** The subject, love and loyalty on a heroic scale, appealed to Beethoven, and he attacked the project with ferocious energy. Few of his works ever cost him so much effort. His sketchbooks show eighteen separate beginnings for an aria in the second act and ten for the final chorus. He constantly changed and revised the work in a way unusual even for him. Marcia Davenport has written: "All this had been epitomized for posterity by the four overtures, each a complete work of art of itself, which he hammered out between the first version of the opera, performed in November, 1805, and the last, the third production in his life-time, in May, 1814. Because the opera was originally referred to as **Leonore** (though that and the heroine's pseudonym Fidelio have always been freely interchanged) the first three overtures retain that title."

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"It is a composition in which the author has indulged a great deal of disagreeable eccentricity. Often as we have now heard it performed, we cannot yet discover any design in it, neither can we trace any connection in its parts. Altogether, it seems to have been intended as a kind of enigma - we had almost said a hoax." Those are not the words of a 20th-century critic lamenting the state of today's music. The statement was written 150 years ago in a London magazine, and the music it referred to was the lucid, energetic masterpiece that remains one of the greatest of all symphonies - Beethoven's Seventh.

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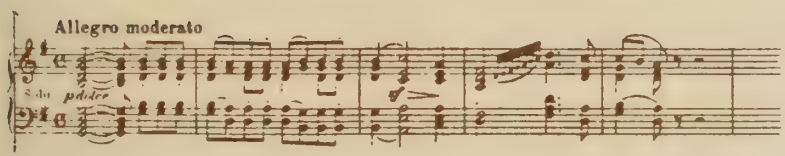
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- Presto
- Allegro con brio

KEIKO SATO

Ms. Sato, who joined the Curtis faculty in 1987, received her Bachelor of Music degree from The Curtis Institute studying with Mieczyslaw Horszowski and Gary Graffman. She also has a Master of Music and Master of Musical Arts degree from the Yale School of Music, where she studied with Seymour Lipkin and Claude Frank. Ms. Sato has received various prizes in international and national competitions, including the Manogue International Competition, Golden West Young Artist Competition, and the Young Chopin Competition in Buffalo, New York. She has performed as soloist with the Charleston Symphony, Millbrook Symphony, Cal Arts Symphony, and the Los Angeles Community Orchestra, in addition to performing recitals throughout the United States and in Japan, where she was born. Ms. Sato was Instructor of Piano at Yale from 1985 to 1987, where she is currently a Doctoral candidate.

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Johann Sebastian Bach
(1685-1750)

John Koen, cello

Variations and Fugue on a
Theme by Handel, Op. 24

Johannes Brahms
(1833-1897)

Peter Miyamoto, piano

INTERMISSION

Trio No. 1 in B Major, Op. 8
Allegro con brio
Scherzo: allegro molto
Adagio
Allegro

Johannes Brahms
(1833-1897)

Yumi Hwang, violin Kristin Ostling, cello
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Hugh Sung: Student of Seymour Lipkin

Felix Galimir prepared the trio

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Francisco Goya, 1746-1828 General Palafox on Horseback, 1814 Museo del Prado, Madrid

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stagebill
Vol. XVI, No. 6 FEBRUARY 1989

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Cover photograph by Peter Mallow: Metropolitan Opera House after snowfall

Photograph on page 22 by Susanne Stevens; photo on p. 30 by Peter Wing.

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On February 20, the Met unveils a new production of* Salome, *Strauss' operatic version of Oscar Wilde's phantasmagoria of decadence

The Kiss that Kills

Both the sparest and the gaudiest masterworks of modern British drama were written by Irishmen in French. One is, obviously, Beckett's *Waiting for Godot*; the other, less obviously, the *Salome* (1891) of Oscar Wilde, who, half a century before Beckett, attended the same Irish school. Unjustly neglected, the play *Salome* deserves study as one of the first landmarks of the Yellow Nineties, which is how that purple, decadent decade in England came to be known—after *The Yellow Book*, the illustrated quarterly that published most of its characteristic writers and artists.

How could *Salome* not be fascinating when you consider that Wilde's lover, Lord Alfred Douglas, to whom its English translation is usually ascribed, was to echo, years later, the orthodox view by pronouncing it (during what was called, ironically, "The Black Book Trial") "A most pernicious and abominable piece of work." In fact, the play, which is much more complex than the streamlined libretto Strauss fashioned from it, is a useful compendium of decadent motifs. But under this Decadence (artistic, with a capital "D") and decadence (moral, with a lower-case "d") lie psychological insights not to be lightly dismissed.

The story of the Judean princess who dances for the head of John the Baptist stems from the New Testament, where, however, it is a mere episode, neither sexual nor even sensual; it simply illustrates the corruption at

Above: Cul-de-lampe, *one of Aubrey Beardsley's illustrations for the original edition of Oscar Wilde's* Salome

John Simon


nacy's
N°5
CHANEL
PARFUM

King (actually Tetrarch) Herod's pagan court, where for a dance—if not for a song—a holy head could roll. The head was that of John the Baptist (or Jokanaan, which is the Hewbrew for John) who had castigated Herodias, wife of Herod and mother of Salome by Herod's brother, for her sinful past. The story of this summary decapitation by (someone else's) dancing grew in legend, literature, and art, becoming sultrier from painter to painter (notably Regnault and Moreau), writer to writer (notably Flaubert and Laforgue)—not to forget composers such as Massenet—until it became one of the most suggestive myths of our culture.

Significantly, the source of Wilde's inspiration was neither the Bible (though the play's diction owes much to the Song of Songs) nor the Jewish historian Josephus, but a symbolist poem, or dramatic fragment, by Stéphane Mallarmé, and a painting and watercolor by the Decadent painter Gustave Moreau. And even more than these, perhaps, the evocation of them by J.K. Huysmans, in his novel *A rebours (Against the Grain)*, a veritable Bible of Decadentism. Yet Wilde could not have got it all out of Huysmans, who does not quote the lines from Mallarmé's *Hérodiade* most relevant to *Salome*. In the poem, the beautiful narcissistic princess refuses to yield her hand for a kiss to her adoring old nurse: "O woman, a kiss would kill me/If beauty were not death...."

Virtually all of *Salome* can be found in those not quite two verses by Mallarmé: the kiss—sexual fulfillment—that kills; and beauty, which, even sexually unfulfilled, is in itself a kind of doom. Either by its remoteness and sterility or by its flaming consummation, beauty slays; or as Wilde himself put it (as quoted by Richard Ellmann in his fine biography), "all excess, as well as all renunciation, brings its own punishment." And *Salome* was so poetically—or operatically—written a drama that Richard Strauss was able to set its good German translation by Hedwig Lachmann to music with only a few tiny changes. He did, however, cut it, a bit excessively, by almost half. Gone is much of the historical, political, and philosophical background; left is the exotic, perverse love story with a certain religious coloration. To Strauss' credit, however, he was the first to realize that a good play can be turned into an opera pretty much as is, thus eliminating the librettist-middleman and also setting the scene for such masterpieces as *Wozzeck* and *Lulu*.

Why did Wilde write his play in French? Partly to show off his knowledge of the language he loved, partly so Sarah Bernhardt could play it (as she almost did in London until the censor banned it before it could open), and partly because his slightly unidiomatic foreigner's French would add something of that artificiality he was after. Huysmans' version of Salome is "the symbolic divinity of imperishable lust....the accursed Beast exalted above all others...the monstrous Beast, indifferent, irresponsible, insensible, poisoning, like Helen of yore...all that she touches." And all this, as Huysmans adds, "sharpened by the troubling perceptions of very modern neuroticism [*nervosisme*, in the pre-Freudian French word]." This "very modern" (*tout moderne*) is a key concept for our understanding of *Salome*.

For the bejeweled excesses, the riot of colors, the encrustrations of prose poetry were meant to hide—but only partly, teasingly—the perversions Wilde wanted to portray. Every "sin" he could think of was encoded and enshrined in *Salome*, albeit in a veiled form: satyriasis and nymphomania, exhibitionism and voyeurism, fetishism and necrophilia, and, above all, when even the seventh veil of narcissism was lifted, homosexuality (though this is much clearer in the play than in the libretto). In the play, the page—a boy rather than, as in the opera, a soprano in male drag—is hotly in love with Narraboth, the young Syrian captain of Herod's guard, who, in turn, is equally smitten with Salome; indeed, the page has given him perfumes, silver earrings, and an agate ring that Narraboth (also quite a narcissist, who "much loved to gaze at himself in the river") "wore always on his hand." But Herod himself—the old, heterosexual lecher—is raised above homosexual stirrings; gazing at the young Syrian, a suicide out of unrequited love for his stepdaughter, Herod remarks, "He was fair to look upon. He was even very



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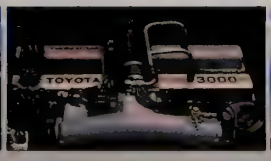
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fair. He had very languorous eyes. . . ."

Salome is a symphony of unfulfilled desires: the page loves Narraboth in vain; Narraboth, Salome; Herod, likewise Salome; Salome, Jokanaan. These unrequited ardors crisscross one another, and are heightened by a background of dissension among the Jews and sundry hatreds: Herodias' for John, John's for Herodias and Herod (and, later, Salome), Herod's for his nagging wife, Herodias. The unrequited loves take the shape of more or less elaborately voiced yearning, especially Salome's attempt to seduce the Baptist (punctuated by the young captain's jealous pleading with her to desist) and Herod's imploring his step-daughter to dance for him. But these, like the page's pleas to Narraboth, remain less unbounded and unbridled than the Tetrarch's later attempt to bribe Salome into not demanding the head of Jokanaan, and, finally, the hysterical ravings of Salome herself to the prophet's severed head. None of these lovers gets satisfaction; two of them, Salome and Narraboth (along with the chaste Baptist) get prompt and violent death. But violent death is in the air for the haters, too: for Herodias and for the love-hating Herod, as foretold in John's prophecies.

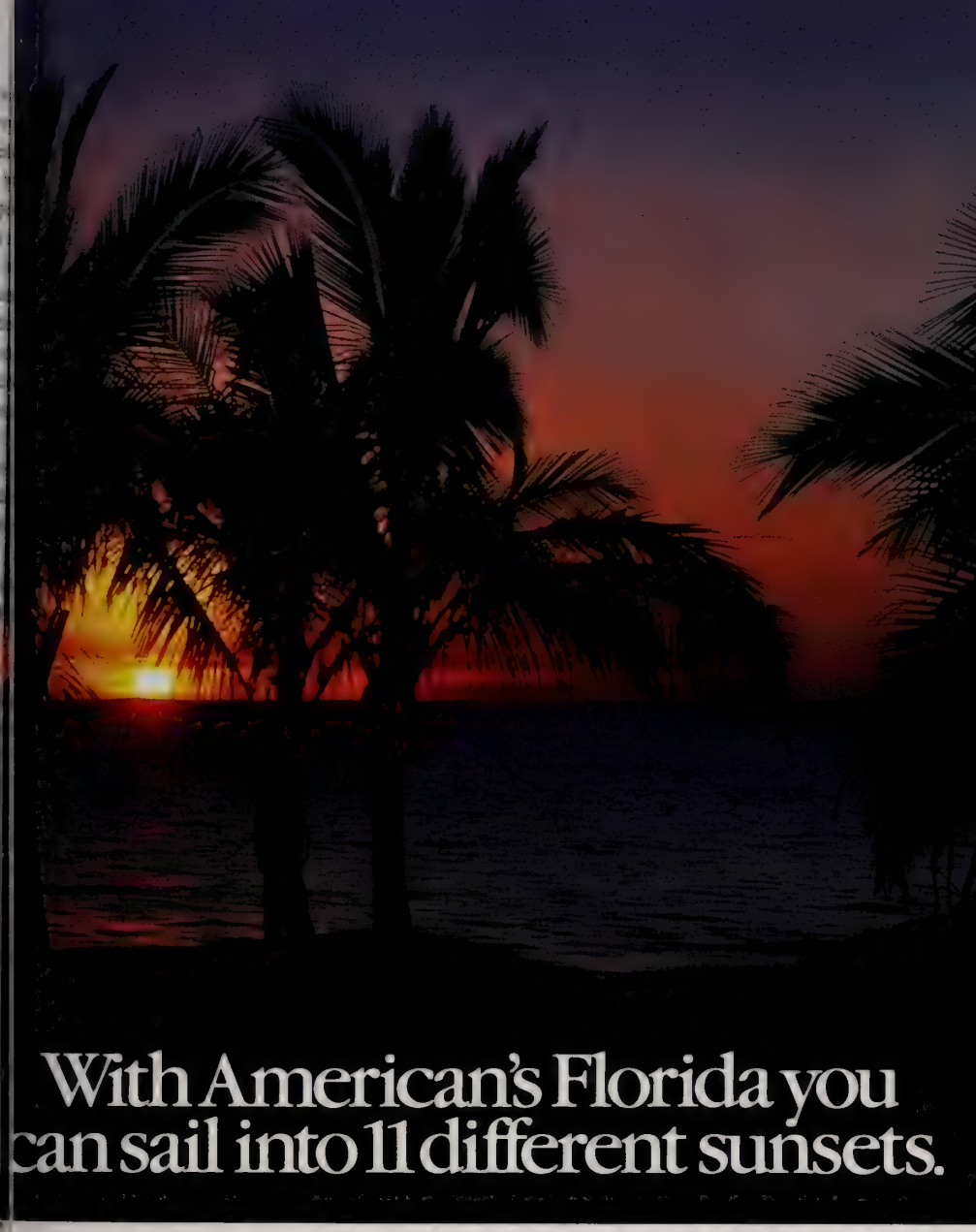
It is as if Wilde, at some deep and inchoate level, foresaw the tragic consequences of loving in a way condemned by society: the end could only be violence, death. To have kissed the forbidden lips carries a foreboding of disaster: "a kiss would kill me," as Mallarmé's princess declares. The homosexual in a repressive society strikes back at whatever he can: at the all-powerful society with epigrammatic mockery only; at more accessible targets—his lover and himself—more directly. Hence the sadomasochism in Salome's sanguinary way of loving, and hence such a line as this (cut from the libretto) in which Herod offers Salome "a crystal, into which it is not lawful for a woman to look, nor may young men behold it until they have been beaten with rods."

The exotic ambiance and poetic diction of Salome ("so much purple and violet," as Hofmannsthal put it) allow Wilde to smuggle in all sorts of excesses, but not at the expense of shrewd observation and canny characterizations. A particularly telling device is the u of the moon as the object onto which eve character projects his desires or fears; indee all the major characters can be defined b their descriptions of the moon. For exampl Herod has just compared the moon to drunken woman searching for her lovers (was wrong of Strauss to omit "She is quit naked" here, for that nakedness confirms th moon as a symbol for Salome as Hero would have her be) when Herodias brusquel responds, "No, the moon is like the moor that is all." This is either the answer of pragmatist contemptuous of lyrical roman ticizing, or that of a psychotic confronte with a Rorschach test, to whom the ink blot are nothing but ink blots.

To Salome, the virginal narcissist, lookin at the moon is like looking into a mirror: "Sh is like a silver flower, cold and chaste. Yes, am sure she is a virgin. . . ." That is wha Salome herself proudly is at the beginning soon, however, she is figuratively ravished b Jokanaan, consumed by her desire for him The cold, virginal, self-centered princes *would* fall for a man of transcenden passion—not for the young Syrian's humble adoration or the Tetrarch's commonplace lust, both fit only for exploitation. But Jokanaan does not want her; he is perhaps the only man who would never want her. Aside from his religious fervor, he has his own brand of narcissism, calling his body "the temple of the Lord God." And because, on top of his wild man's fascination, he resists her, he becomes irresistible to Salome.

Once aroused, the icy princess is the nymph, the bacchante, the unleashed sexual fury. In recognizing and embodying this duality Wilde has created a complex character, the virgin whore. But Herod, too, is complex; more so in the play, to be sure, but also in the opera. He, too, is a narcissist in this Grand Central Station of narcissists, who (in the play, if not in the opera) says, "Neither at things, nor at people should one look. Only in mirrors should one look, for mirrors do but show us masks," *i.e.*, prettified views of ourselves. But the play's Herod is also a man of common sense who observes, "You must not find symbols in everything you see. It makes

(continued on page 44)



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The Beethoven Society is a non-profit organization. Now in its thirteenth season, the Society's primary activity is the presentation of a series of all-Beethoven concerts each year at Lincoln Center. Although the standard Beethoven repertoire is amply represented in the Society's performances, there is a decided concentration on his lesser known and rarely performed works. The Beethoven Society periodically awards the Beethoven Medal to outstanding musicians who have distinguished themselves as renowned interpreters of Beethoven's works. Recipients of this honor have included Leonard Bernstein, Rudolf Serkin, Alfred Brendel, Claudio Arrau, and Daniel Barenboim. For further information on the Beethoven Society write: The Beethoven Society, 8 West 38th Street, New York, NY 10018; (212) 382-0780.

NEXT CONCERT

March 18, 1989

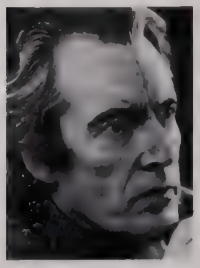
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Piano Trio, Op. 36 (Beethoven's Transcription of Symphony No. 2)

NOTE: Tickets for this concert are available at the box office and can be purchased during intermission or after today's performance.

Meet the Artists



Otto-Werner Mueller, who has helped shape the orchestral training programs of numerous distinguished musical institutions in the United States and Canada, was born in Bensheim, Germany, in 1926. He studied conducting, composition, piano, trumpet, and viola in Frankfurt. He became director of the chamber music department for Radio Stuttgart in 1945 at the age of 19, and was founder-conductor of the celebrated Radio Stuttgart Chamber Choir. Two years later, he served as conductor of opera and operetta for the Heidelberg Theater. In Heidelberg, he founded the orchestra for dependents of United States military forces stationed there.

Emigrating in 1951 to Canada, Mr. Mueller worked extensively for the Canadian Broadcasting Corporation as a conductor of opera, ballet, and symphonic presentations, and in 1958 became teacher and conductor at the Montreal Conservatory. He later served as director of the Victoria Symphony, and was founder and dean of the Victoria School of Music.

Mr. Mueller was a guest professor at the Moscow State Conservatory during 1963 and toured the Soviet Union twice, in 1968 and 1970, conducting the Moscow, Leningrad, and Riga Symphonies. He has been guest conductor of major orchestras in the United States including the Atlanta, Detroit, St. Louis, Houston, Nashville, Hartford, and Omaha Orchestras, and has also conducted the Scottish National Orchestra and Krakow Philharmonic. He has conducted in every major city in Canada.

Hailed over the past 20 years as one of the outstanding teachers in the country, Mr. Mueller has trained conductors now holding positions with many American orchestras. At Yale University, where he was conductor-in-residence and teacher, he built its Philharmonia Orchestra into one of the most noted university orchestras in the United States. He has taught at the University of Wisconsin at Madison, the Summer Institute of the American Choral Foundation, the Aspen Music Festival, the American Symphony Orchestra League's conducting seminars, and the Los Angeles Philharmonic Institute. He is now a faculty member at The Juilliard School and The Curtis Institute of Music.



Wherever **Claude Frank** appears, he returns to play again and again; indeed his record of re-engagements is astounding. Since his debut with Leonard Bernstein and the New York Philharmonic, there is hardly an orchestra, festival, or university music series which has not asked Mr. Frank to return. Claude Frank marked his 25th anniversary as a performing artist in 1983-84 with more than 75 recitals, orchestral engagements, and chamber music performances in North America, South America, Europe, and Israel, in addition to numerous master classes here and abroad. Orchestral engagements in the United States included Cincinnati, San Francisco, Boston, and New York; appearances abroad were highlighted by London, Munich, and Jerusalem. Among his many recital and concert engagements were New York, Washington, St. Paul, Houston, and his first concert in his home town of Nuremberg, Germany. He opened the season with recitals and orchestral engagements in Santiago, Chile; Rio de Janeiro, Brazil; and Sao Paolo, Brazil.

In the 1988-89 season, Mr. Frank maintains a busy schedule, highlighted by appearances with conductor David Zinman and the Baltimore Symphony in two-piano concerto performances with his wife, Lilian Kallir. Other important engagements include yet another Lincoln Center concert appearance, this time with the Jupiter Symphony of New York, and a re-engagement as part of New York's 92nd Street Y Schubertiade. This season, in addition to a full schedule of recitals and concert appearances, Mr. Frank travels to the campuses of Duke University, Curtis Institute of Music, University of Colorado, University of Kansas, and North Carolina School of the Arts, among others.

During the 1987-88 season, the pianist maintained his busy schedule with a coast-to-coast recital tour and appearances as featured soloist with the Chicago, Honolulu, Charleston, Tucson, Jackson, and Springfield Symphonies, as well as the New Orchestra of Westchester in New York. Mr. Frank performed chamber music with the Tokyo String Quartet at New York's Metropolitan Museum of Art, the Dorian Wind Quintet in a concert for the Chamber Music Society of Louisville, the Bronx Arts Ensemble, and the Theatre Chamber Players at the Kennedy Center. Mr. Frank again combined his gifts for performing and teaching when he gave both recitals and master classes at Skidmore College, Centenary College, and Emory University.

Other highlights of recent seasons have included performances with the New York Philharmonic, Chicago Symphony, Berlin Philharmonic, Orchestre de la Suisse Romande, Berlin Radio Symphony Orchestra, Seattle Symphony, Utah Symphony, Cincinnati Chamber Symphony, Oregon Symphony, Corpus Christi Symphony, San Francisco's Midsummer Mozart Festival, Philadelphia's Mozart on the Square Festival; recitals in New York City under the auspices of the Beethoven Society at Alice Tully Hall; Haydn Sonata recitals with Alexander Schneider on the New School Concert Series; recitals at Chicago's Orchestra Hall and Washington's Kennedy Center; engagements with renowned chamber ensembles such as the Guarneri Quartet and the London Mozart Players; tours of the Orient and Australia and annual tours of Europe, Israel, and South America.

Mr. Frank has appeared repeatedly with the great orchestras of five continents, including the Boston Symphony, Royal Philharmonic Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Detroit Symphony, Concertgebouw Orchestra of Amsterdam, Jerusalem Orchestra and the orchestras of New Orleans, Toronto, Zurich, Brussels, Hamburg, and Frankfurt, to name but a few. The conductors with whom he has collaborated include Barbirolli, Bernstein, Cleve, Comissiona, Giulini, Jochum, Kubelik, Leinsdorf, Mehta, Mester, Silverstein, Steinberg, and Szell. Both Claude Frank and Lilian Kallir perform regularly at Marlboro Music Festival in Vermont.

Claude Frank is renowned not only as a performer, but also as a teacher. Of special interest are his master classes at Yale, where he is an adjunct professor, Philadelphia's Curtis Institute of Music (where he is also on the faculty), Banff (Alberta, Ont.) Center School of Fine Arts, and many other colleges and universities. He has given recitals and series of master

classes at North Carolina School of the Arts in Winston-Salem; University of Kansas, Lawrence; and Duke University in Durham, North Carolina, for four consecutive years.

A milestone in Claude Frank's career was RCA's release of his recordings of the 32 Beethoven sonatas and his worldwide performances of the cycle. Critical reception of the recording was unanimous nationwide, and it became a best seller. Recently Pantheon International re-released the first in a series of cassettes which will encompass this historic recording. Mr. Frank also appeared on ABC television in the highly acclaimed program, "Beethoven: Ordeal and Triumph!"

Other recordings include the critically acclaimed direct-to-disc recording of the Mozart Piano Concerto in D minor, K.466, with George Cleve and the Midsummer Mozart Festival Orchestra for Sonic Arts and Sine Qua Non's recording of the "Archduke" Trio in B-flat major, Op. 97, with violinist Emmanuel Borok and cellist Leslie Parnas. Mr. Frank's performance of the Mozart Piano Concerto No. 24 in C minor, K.491, with the New England Conservatory Orchestra and Leon Fleisher conducting, is on the Audiofon label.

Claude Frank lived in Nuremberg until the age of 12, when he joined his father in Brussels. Shortly thereafter, he went to live in Paris, where he studied at the Paris Conservatoire. The German occupation forced Mr. Frank to leave for Spain. He was invited to perform at a party given by the Brazilian Ambassador who had heard him play and, as a result, he won his first "fee," a visa to come to the United States, granted by the American Consul, who was present at the party. Once in New York, Claude Frank studied with Artur Schnabel, for whom he had first played in Europe, and studied composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitzky.

Claude Frank makes his home in New York City with his wife, the distinguished pianist Lilian Kallir, and their daughter Pamela, a talented violinist, pupil of Jaime Laredo, graduate of The Juilliard School, and student at the Curtis Institute of Music.

The Curtis Institute of Music opened in Philadelphia on October 1, 1924. Founded by Mary Curtis Bok (she later became Mrs. Efrem Zimbalist), the tuition-free school has provided professional training for nearly 3000 students who are accepted only after a rigorous audition. Among the Institute's alumni are some of the most illustrious names in music: the late Samuel Barber, Leonard Bernstein, Judith Blegen, Jorge Bolet, the late Abram Chasins, Shura Cherkassky, Lukas Foss, Boris Goldovsky, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Anton Kuerti, Jaime Laredo, Ruth Laredo, Seymour Lipkin, Gian Carlo Menotti, Anna Moffo, the late Vincent Persichetti, George Rochberg, Gianna Rolandi, Ned Rorem, Aaron Rosand, the late Leonard Rose, Peter Serkin, Oscar Shumsky, Joseph Silverstei Abbey Simon, Susan Starr, Arnold Steinhard and Benita Valente. The faculty at Curtis ha included some of the most celebrated musician of the twentieth century. For more than 6 years students have come from all over th world to develop their talents at Curtis. Ov 300 Curtis graduates are members of majo American, Canadian, and European orchestra with more than 100 of these occupying princ pal chairs. Enrollment each season comprise from 165 to more than 180 students, workin with a faculty of approximately 70. Over th past few seasons, along with those from Amer ica, students have come from Argentina, Aus tralia, Austria, Brazil, Canada, Chile, Cost Rica, France, Great Britain, Holland, Hon Kong, Iceland, India, Israel, Italy, Japan, Korea New Zealand, the Philippines, People's Republi of China, Peru, Republic of China, Romania Singapore, the Soviet Union, Sweden, Switzer land, Uruguay, Venezuela, West Germany, an Yugoslavia.

The Symphony Orchestra of The Curtis Insti tute of Music is composed of over 100 players aged 14 to 25, all of whom currently study a the conservatory.

Rehearsing twice weekly under the direction of Otto-Werner Mueller, head of Curtis' con ducting department, and William Smith, asso ciate conductor of the Philadelphia Orchestra the orchestra gives several free public concerts throughout the year. These programs are also recorded for broadcast over WFLN-FM. Conductors who have appeared as guests with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Fruhbeck de Burgos, Zubin Mehta, Riccardo Muti, and David Zinman The Orchestra performs regularly in Alice Tully Hall and Carnegie Hall in New York City, the Academy of Music in Philadelphia, and the Kennedy Center in Washington, D.C.

Performing abroad as well as in the United States, the orchestra will participate for the third time, in May 1989, at the Evian Festival in Evian, France, performing with artists such as Mstislav Rostropovich, Alicia de Larrocha, and Claudio Arrau.

The orchestra also participates in festivals in the United States. It performed for the Kennedy Center Friedheim Award concerts in 1980, 1984, and again in 1988. (The Friedheim Award is presented to American composers for outstanding musical composition.)

The training Curtis musicians receive from their individual lessons and from their participation in The Symphony Orchestra enables them to play leading roles among the country's major orchestras. Of the top 19 American and Canadian orchestras, 235 members are Curtis-trained, with 72 holding principal chairs. The Curtis presence is even more striking among the "Big Five" American symphony orchestras where Curtis-trained players occupy almost 30 percent of the principal desks. In the Philadelphia Orchestra alone, almost half of the players are from The Curtis Institute of Music.

(continued on page 37)



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"Lincoln Center Off Stage" and Lincoln Center at The New School—two provocative spring offerings

Extracurricular Activities

The arrival of spring at Lincoln Center heralds the newest installment of one favorite tradition, and the introduction of another—both aimed at providing inquisitive concert-goers with a new dimension to the performing arts experience.

The ever-popular "Lincoln Center Off Stage" revs up for its fifth season, offering four evenings of provocative discussion with distinguished artists in a relaxed setting. Held at Alice Tully Hall and in the Bruno Walter Auditorium at the New York Public Library of the Performing Arts at Lincoln Center, these lively and informal gatherings offer a chance to meet the artist over wine and cheese at 5:30, followed by an hour or so of stimulating discussion. Composer/pianist Keith Jarrett will open the series on March 6, followed by conductor/pianist James Levine on March 23, composer Steve Reich on May 4, and trumpeter Wynton Marsalis on June 26.



Spring also brings a first-time joint educational venture called Lincoln Center at The New School, with five specially-designed courses offered by the School exploring Lincoln Center's wealth of ballet, symphony, opera, theater, and musical comedy offerings. Each course will combine lectures by The New School's eminent faculty members with performances and opportunities for post-performance discussion with artists involved in the productions.

Gerald A. Heeger, Dean of The New School, says it has long been a goal of his to link the city's premier institution of adult education with the major cultural institutions of the city—and with Lincoln Center in particular—in order to help develop new audiences. "The traditional audience is changing. There has to be a way of enlarging that audience, and the newcomers now have to be educated," Heeger observes. Conversations with Lincoln Center's president, Nathan Leventhal, who agrees that arts institutions must serve an ever-widening segment of the population, led to the realization on both sides that

Above: Keith Jarrett

Jane Rubinsky



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the intellectually curious young adults drawn to The New School were precisely the kind of people Lincoln Center wished to attract.

Now in its seventh decade, The New School has established a tradition of broadening educational frontiers with a wide range of lectures, seminars, and courses examining the multiplicity of concerns confronting thoughtful and inquisitive adults. The New School was the first university to offer a course on the history of film. The first university-level course on Black culture was taught here in the '20s, as was the first course on women's studies in the '60s. The school is thus in an ideal position to fill the gap created by the neglect of culture endemic in traditional education—picking up, in a sense, where the educational establishment has left off.

"For 25 or 30 years, people have been able to go to college without taking art, music, and theater courses," points out Heeger. "They've learned to be political scientists or bond traders without having this kind of general background. On a practical level, what this means is that the opera, the symphony, and the museum seem to be attracting the same audiences, and the younger people are not coming in." The New School, he says, serves as a ground on which the people who have missed out on that cultural exposure, and are interested in but perhaps intimidated by the prospect of attending and understanding a performance, may gain an appreciation of the arts in a format that's exciting and sophisticated.

"We chose what seemed to us to be particularly attractive productions for which we had equally attractive faculty members to deal with," explains Associate Dean Lewis Falb, who worked with Katharine O'Neil, Lincoln Center's Director of Special Projects, to select the course topics. The resultant offerings are innovative and novel, designed to appeal to those who may already be attending performances at one of Lincoln Center's houses, but who wish to explore another art form or deepen their understanding of a particular work. Among the productions covered are the New York City Ballet's *A Midsummer Night's Dream* (to be taught by Don McDonagh, dance critic and author of a book on choreographer George Balanchine), and the

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Lincoln Center Theater's production of *Measure for Measure* (taught by Gerald M. Pinciss, author of *Shakespeare's World*). Haydn's oratorio, *The Creation*, to be performed by the joint forces of the New York Philharmonic and the New York Choral Artists under the baton of Klaus Tennstedt, will be the focus of a course taught by composer Stefania De Kennessey, of the University Eugene Lang College. The Metropolitan Opera's production of Benjamin Britten's *Billy Budd* will be the subject explored by musicologist Marjorie Mackay Shapiro; Richard Traubner, author of *Operetta: A Theatrical History*, will lead the course on the New York City Opera's production of the Richard Adler/Jerry Ross musical theater classic, *The Pajama Game*.

Each course begins with two introductory classes at The New School exploring the history, text, and background of the work and providing students with a helpful context for greater understanding and enjoyment of the performance. Lincoln Center itself is the setting for the third session, as the class attends a performance of their subject of study. The final meeting will be a post-performance discussion with one or more of the artists involved in the production.

The opportunity for provocative artist-audience interaction is also the principle behind "Lincoln Center Off Stage." Begun two years ago, this lively, informal conversation series—generously funded by William M. and Sahra Lese—has offered "behind the scenes" insights from artists such as Franco Zeffirelli, Beverly Sills, Sean Lavery, Erich Leinsdorf, Vladimir Feltsman, and Arthur Miller.

"It's just constantly incredible and dangerous and frightening to be an artist—you're only as good as your last performance," says



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O'Neil, who administers the series. "People understand that about baseball players, but not about performing artists—how really fragile the whole thing is. It's partly because of the advent of television and film—you listen to or watch something and think, oh well, there it is. An incredible dancer who's leaping ten feet into the air is simply *there*—it's no big deal. People fail to realize what actually goes into making that happen. That's what's so wonderful about live art."

A deeper understanding of what it means to be an artist is fostered by the "Lincoln Center Off Stage" presentations, and is enthusiastically welcomed by the artists themselves. "Partly I think it has to do with an opportunity to break through the 'fourth wall'—that barrier between artist and audience, the injunction against acknowledging while you're onstage that there's an audience out there," explains Leventhal. "So here's an opera singer who has been singing in a foreign language onstage at the Met or the City Opera for 15 years, who finally has a chance to say, 'Hey, here's what it's really like!' And extraordinary things can be revealed." Leventhal cites Arthur Miller's lecture, the very first "Off Stage" event, as a case in point. "Miller reminded us what it had been like in the '50s, when the State Department refused him a passport, and he was questioned intensely as to the 'political content' of *The Crucible*. There was an audible stir in the audience; everyone had forgotten that such things once happened. Can you imagine anyone denying Arthur Miller a passport today? Inconceivable!"

Although the lectures may be attended individually, an attractive subscription package is offered in the hope that people will be drawn to sample all the various performing arts constituents. "We don't just want to sell someone who's just interested in jazz a ticket for Wynton Marsalis," says O'Neil about the upcoming series. "We also want them to come and hear James Levine talk about the new *Ring* cycle." Providing extra insight for people already familiar with these works certainly serves an important purpose. But beyond that, O'Neil knows the series will attract people who might otherwise be a little hesitant about coming to Lincoln Center.

Jane Rubinsky is a frequent contributor to Stagebill.





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Orchestral Outreach

Do you know what The MAX is? Have you heard of the Music Assistance Fund? Are you familiar with New York Philharmonic concerts at the Apollo Theater? Can you explain why Zubin Mehta has been conducting the Juilliard Orchestra?

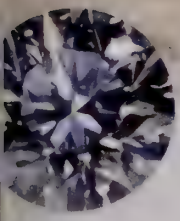
You may not know that each is an educational project of the New York Philharmonic, which is committed to serving the community, engaging listener support, and insuring the existence of future audiences. "We have a very real responsibility to do more than just entertain," says Albert K. Webster, Executive Vice President and Managing Director of the Philharmonic. "We provide educational opportunities for both adults and children. I think it is necessary and appropriate that the New York Philharmonic-Symphony Society spend resources for education."

Deep within the offices at Avery Fisher Hall, Daniel J. Windham, Director of Educational Activities for the New York Philharmonic, works, thinks, and generates new ideas. Why does a world-class orchestra have an education program? Aren't the demands of practicing, rehearsing, performing, and touring enough for its musicians and staff? "The New York Philharmonic has a mission beyond playing concerts," Windham says. "We respond to the needs and interests of the distinctive groups in the community, trying to provide a variety of educational activities to foster an interest in an appreciation of symphonic music. We promote musical training, education, and scholarship, through concerts, lectures, preparation of audio-visual and written materials, and programs of instrumental instruction."

He and the Philharmonic are concerned about the changing composition of audiences as well as the decline of music education in the schools. How can the Orchestra attract

Above: Principal dancers from Dance Theatre of Harlem perform The Firebird *at a New York Philharmonic Young People's Concert with guest conductor Charles Dutoit*

Joan Thomson Kretschmer



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people who don't come to concerts? With the "greying" of audiences, whose listeners' average age is 50 or older, who will carry on in the future? The very pressing problems facing America's musical life have led to a variety of educational projects. Some, like the Music Assistance Fund and The MAX, have been designed to meet specific needs. Others, like the relationship with Juilliard, are evolving. Old-timers, like the Young People's Concerts, have long histories, but continue to be relevant.

The Music Assistance Fund was created in 1965 with a grant from Mrs. David Rockefeller, then a New York Philharmonic board member, to help minority musicians pursue professional careers in symphony orchestras. Daniel Windham is its Executive Director. The fund has provided more than 800 scholarships to 600 musicians attending music schools. In September, the Fund's first national conference was held at Arden House to enlist nationwide support. More than 100 delegates attended.

An interesting post-graduate project of the Fund is the Orchestral Fellowship Program, begun in 1976. Recipients play in a major orchestra for nine months and attend a six-week summer session. An audition committee, consisting of Windham, the late James Chambers (former first horn and orchestra personnel manager of the Philharmonic), and Anthony Elliott (cellist and teacher at the University of Houston), travels around the country to find deserving musicians. "We are trying to develop a network to identify young talented musicans, to provide mentoring and nurturing, not only money," explains Windham. George Wellington, bassist, is currently in his second season as the Philharmonic's Orchestral Fellow.

Making a concert hall a familiar and inviting environment is another challenge to the education department. To start, The MAX (The Musical Arts eXperience) was created in 1986. It is a collaborative effort with Young Audiences/New York and the New York City Board of Education and was initiated in 10 schools targeted for intensive dropout prevention. This season, four groups of artists from Young Audiences will visit 23 schools to perform for students.

"The artists talk about what they do, who they are, what music means to them, and why it's important to the students," says Windham. "Working across a semester provides enough contact with artists to allow an appreciation to develop for what the artists do. The response has been gratifying."

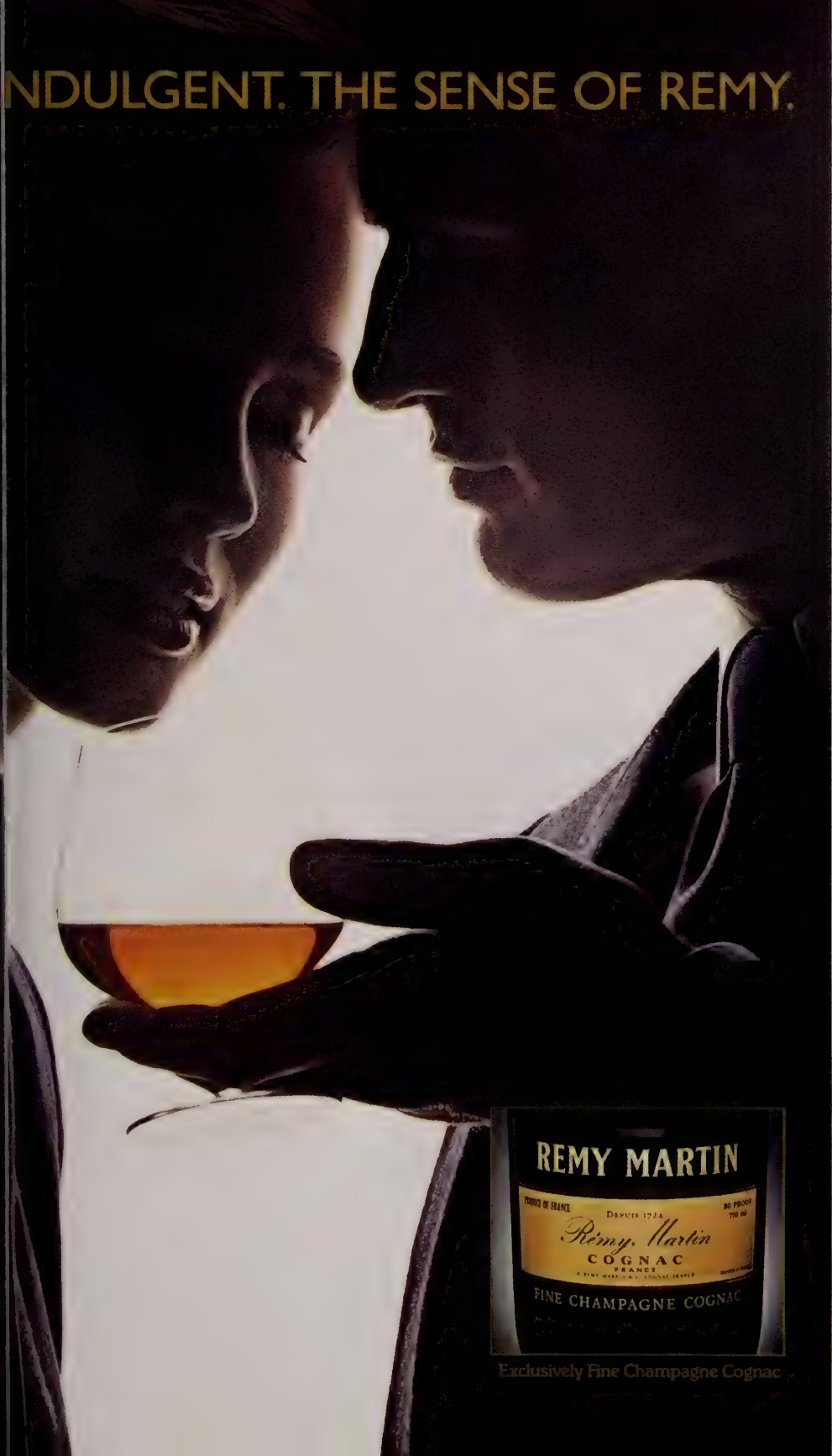
The MAX culminates in a joint concert with the All-City High School Orchestra and the Philharmonic. For 15 years, members of the Philharmonic have coached the high school players. Today, however, lack of music education in the public schools is taking a toll. "Each year we struggle to find enough students to produce an orchestra. This year has been horrendous."

As the composition of the city changes racially, the Orchestra is reaching out to new audiences. In that spirit, at the instigation of Zubin Mehta, the Philharmonic has been playing annually in Harlem since 1980, first in the Abyssinian Baptist Church and, for the last two years, at the 1400-seat Apollo Theater, where many great black entertainers received their start. This year's program saluted the Harlem School of the Arts.

Lately, the Philharmonic has been working closely with The Juilliard School. "Joseph Polisi, Juilliard's new President, and Zubin Mehta can be credited for that," Windham elaborated. "The relationship between the school and the Orchestra is long-standing. Many players are Juilliard graduates. Many are members of the faculty. Mr. Polisi is trying to give the students the best possible exposure to a major orchestra, to provide a wonderful musical experience."

It began with a joint concert of the Philharmonic and the Juilliard Orchestra in 1986. Principal players went and worked as coaches with the various sections, and Mehta conducted. Since then, Mehta has conducted the students at Avery Fisher Hall in 1987 and 1988. In 1986, 12 Philharmonic players volunteered to have a "candid and open forum on the business of being an orchestral musician," with an exchange about preparing for orchestral life. In 1989, there will be mock

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Other new education projects include workshops and symposia for conductors. In 1986, Erich Leinsdorf invited young conductors, selected by a panel, to rehearse the Philharmonic and conduct the Orchestra in a showcase performance. The Philharmonic has also invited young composers to submit compositions for review by its Composer-in-Residence and possible selection for a reading by the Orchestra.

The Young People's Concerts, now in their 65th season, are old favorites. The concerts received national attention during the tenure of Leonard Bernstein, whose creativity and dynamism contributed to broadcasts that were landmarks in music education. This season there will be four pairs of Young People's Concerts, for families on Saturday afternoons and for school groups on each of the preceding Wednesdays. Conductors are Felix Kruglikov (January 14), Hugh Wolff (February 4), Raymond Harvey (March 4), and Michael Morgan (April 15).

The Philharmonic also offers pre-concert lectures, which begin at 11:00 a.m. before Friday matinees and last one hour and 15 minutes. Speakers include Martin Bookspan, "Voice of the Philharmonic" on national radio; George Jellinek, WQXR Radio commentator; David del Tredici, the Orchestra's Composer-in-Residence; and others.

What's planned for the future? More of the current projects and new activities, as well. "The Philharmonic does its best to serve the people of New York City," says Windham. "We feel the Orchestra is an important resource and we define programs as needed. When we look at the life of this city and this country, we try to develop plans which provide this Orchestra the opportunity to have greater impact in the local community of New York City and the larger community of this country."

Joan Thomson Kretschmer has a Ph.D. in Musicology from Columbia University and writes about music for the New York Post *and other publications. She is Director and interviewer for the Musicians on Music Project at The New School.*

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Concert Etiquette

The performing arts season is getting into full swing. Audiences—wherever the local orchestra, opera company or drama group isn't out on strike—are set to enjoy the entertainment and inspiration of performing ensembles of every description.

One thing is certain: for many, the performances will be marred by thoughtlessness on the part of too many people who otherwise consider themselves good citizens. These people ignore the simple rules of courtesy, or unconsciously destroy the peaceful environment necessary for enjoyment of many of the wonderful performances being offered a generally eager and appreciative audience.

Here are some rules that should be reprinted in every program book in America. Simple common sense and courtesy will vastly improve the serenity and happiness of sharers in the magic of the arts.

Thou Shalt Not

Talk. The first and greatest commandment. Stay home if you aren't in the mood to give full attention to what is being performed on stage.

Hum, Sing or Tap Fingers or Feet. The musicians don't need your help, and your neighbors need silence. Learn to tap toes quietly within shoes. It saves a lot of annoyance to others, and is excellent exercise to boot.

Rustle Thy Program. Restless readers and page skimmers aren't good listeners and greatly distract those around them.

Crack Thy Gum in Thy Neighbors' Ears. The noise is completely inexcusable and usually unconscious. The sight of otherwise elegant ladies and gentlemen chewing their cud is one of today's most revolting and anti-aesthetic experiences.

Wear Loud-Ticking Watches or Jangle Thy Jewelry. Owners are usually immune, but the added percussion is disturbing to all.

Open Cellophane-Wrapped Candies. Next to talking, this is the most general serious offense to auditorium peace. If you have a bad throat, unwrap your throat-soothers between acts or musical selections. If caught off guard, open the sweet quickly. Trying to be quiet by opening wrappers slowly only prolongs the torture for everyone around you.

Snap Open and Close Thy Purse. This problem used to apply only to women. But today, men often are equal offenders. Leave any purse, opera glasses case or what have you unlatched during the performance.

Sigh With Boredom. If you are in agony—keep it to yourself. Your neighbor just may be in ecstasy—which also should be kept under quiet control.

Read. This is less an antisocial sin than personal deprivation. In ballet or drama it is usually too dark to read, but in concerts it is typical for auditors to read program notes, skim ads and whatever. Don't. To listen means just that. Notes should be digested before (or after) the music—not during. It may, however, be better for those around you to read instead of sleeping and snoring.

Arrive Late or Leave Early. It is unfair to artists and the public to demand seating when one is late or to fuss, apply make-up and depart early. Most performances have scheduled times; try to abide by them.

There are other points, of course, and each reader will have a pet peeve we have omitted. However, if just these were obeyed, going to performances would be the joy it was intended to be and we all would emerge more refreshed.

Byron Belt is critic-at-large for the Newhouse News Service.

Byron Belt

Visitors' Services Welcomes You

Whether you're a first-time visitor to Manhattan, an every-now-and-then friend of the arts, or the most seasoned subscriber who's looking for something beyond the concert experience, Lincoln Center wants to welcome you to the real world of music, dance, and theater. There's a group of professionals in Lincoln Center's Visitors' Services department whose purpose is to do just that.

Many of these experts on America's premiere performing arts centers are tour guides who are singers, musicians, actors, or composers as well, and they're proud to call Lincoln Center their home. "Take the Tour," they urge, and last year some 82,000 people did. Once visitors have had the tour, they, too, feel more at home here.

Every day these knowledgeable guides are available to escort groups through the Metropolitan Opera House, the New York State Theater, Avery Fisher Hall, and, occasionally, the Vivian Beaumont Theater. They introduce you to the world-famous companies in residence here, and the history, the architecture, the art, and the legends that make these halls alive. The guides point out wonderful bits of information; for example, every gold bead on the New York State Theater's immense plaza-view window represents one New York City resident at the time of the Theater's construction (7 million in 1964).

Now, why not become acquainted with some of the people who perform on Lincoln Center's great stages? Last year, Visitors' Services arranged for more than 25,000 people to "Meet-the-Artist." This program gives groups a chance to indulge their curiosities about life behind the proscenium through a personal hour with the artist.

Meet-the-Artist Custom Events are designed to suit visitors' particular areas of interest. A group of opera fans may mingle with a diva while she performs a few of her favorite arias and chats about anything from antipasto to Zeffirelli. Or a visiting community theater group may spend the afternoon with a playwright, a costume designer, or an actor.

A series of Meet-the-Artist programs is offered every fall and spring just for school groups. Then there's the Lincoln Center "Celebration Series" created by Jacques d'Amboise, with young National Dance Institute dancers performing each winter and spring for school children ages 8-14.

Summer is Mostly Mozart season at Lincoln Center, and with it comes the Mostly Mozart Meet-the-Artist Suppers program. In the living-room like setting of the Helen Hull Room, intimate-sized groups chat with key artists of the Festival over a light summer repast—and then, on to the concert.

It is also possible to arrange private Meet-the-Artist events; some corporate friends of Lincoln Center, for instance, may precede a dinner or performance with a Meet-the-Artist program.

Jessica Tandy, Gerard Schwarz, Jean-Pierre Rampal, the Tokyo String Quartet, and Merrill Ashley are among the artists who have participated in the program. All of them, and many others, enjoy meeting audiences; it's a special treat for them to step in front of the footlights.

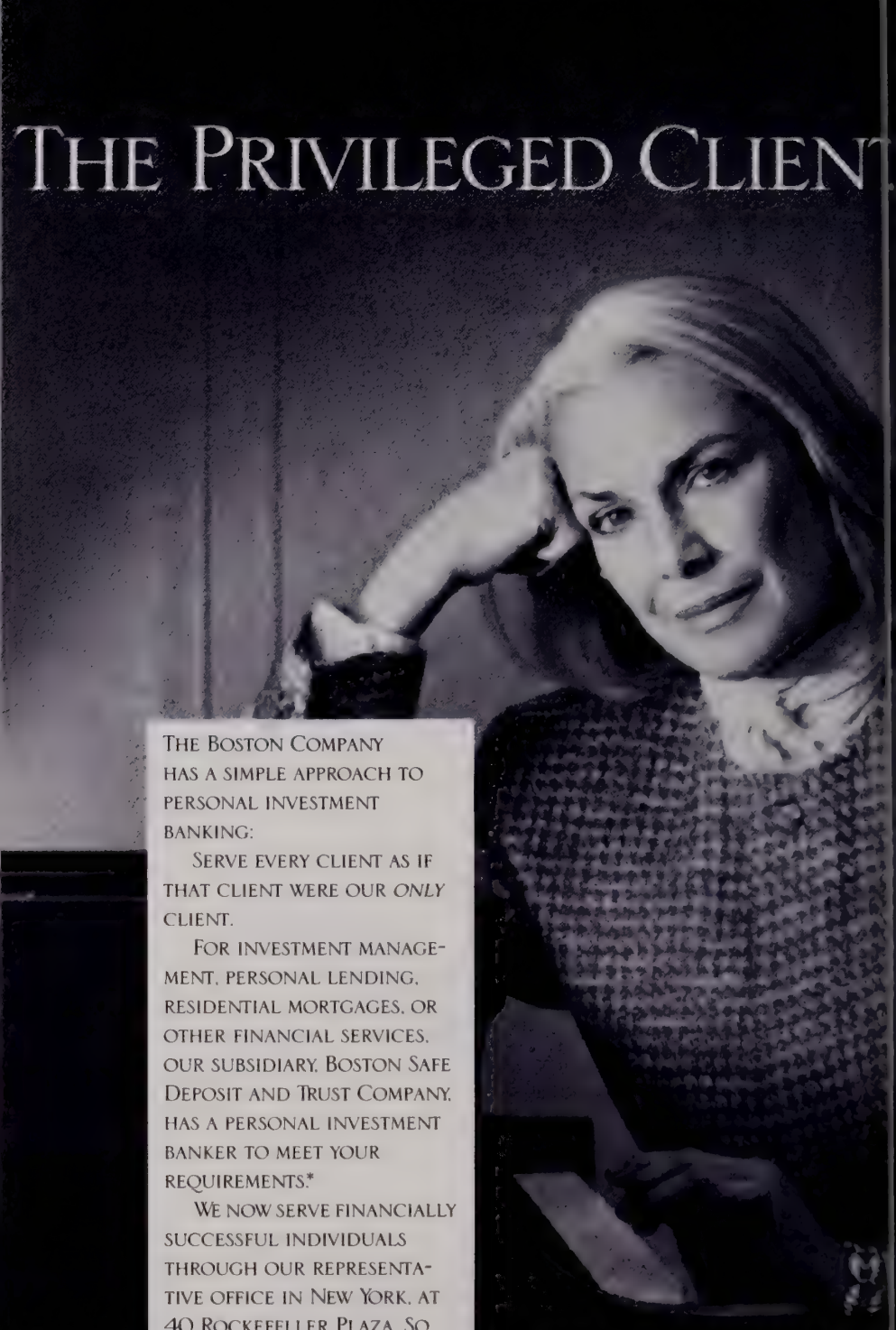
But Meet-the-Artist isn't about meeting international names. This program allows you to see real people, people who have a story to tell about making a life in the arts. And afterward, you feel as though you know them and their work just a little more intimately.

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KILLS *(cont. from p. 14)*

life impossible." He is not just a crude leche (though he is that, too), but also a mar impressed by the prophet's holy frenzy. A man with a sense of the sacred—or perhaps just a prudent or even cowardly one; still, the fight he puts up to save Jokanaan's life is epic.

Compared to these two, John and Hero dias are much less interesting, although in the play they, too, manage to surprise us a bit. And the little page is a distinctly richer char acter in the drama, with his spurned love and anxious concern for Narraboth. But what comes across clearly enough in the opera as well is the danger of looking. Everyone comes to grief through the eyes: both Herod and Narraboth look at Salome too much; she, in turn, should never have gazed at Jokanaan. Looking at others stands here for the life of the senses; looking into mirrors, for narcissistic but safe abstinence. Looking, falling in love, loving—there lies the danger; it is, alas, for our loves that we are punished. "The gods are strange," Wilde wrote in *De Profundis*. "It is not of our vices only they make instruments to scourge us. They bring us to ruin through what in us is good, gentle, humane, loving."

Salome's dread passion for Jokanaan and Herod's heedlessly impassioned oath to Salome to give her anything she wants are not gentle and humane, but they are, in however perverted and desperate ways, forms of loving. Also that which brings about tragedy. Yet death is also fulfillment. The prophet rises to the stature of martyred saint; the cold little princess becomes a woman. Herod has previously called her "daughter" or, to Herodias, "thy daughter." But when in the play's and opera's last line he commands her death, he shouts, "Kill that woman!"

It is at a great cost that we fulfill ourselves: "They say that love hath a bitter taste. . . . But what of that?. . . I have kissed thy mouth, Jokanaan." The kiss that kills is worth it, no matter what the price, Wilde says. He proved it with his work and with his life, which, as he well knew, was his supreme work of art.

John Simon is the drama critic for New York *and film critic for* National Review; *and his book* The Sheep from the Goats *has just been published.*

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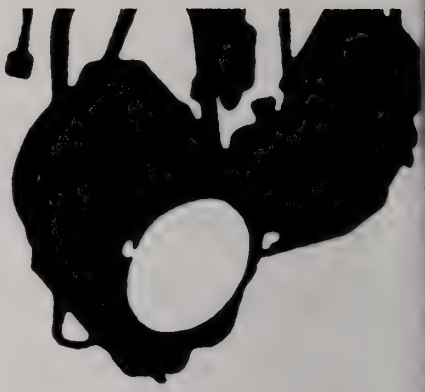
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(continued on page 48)



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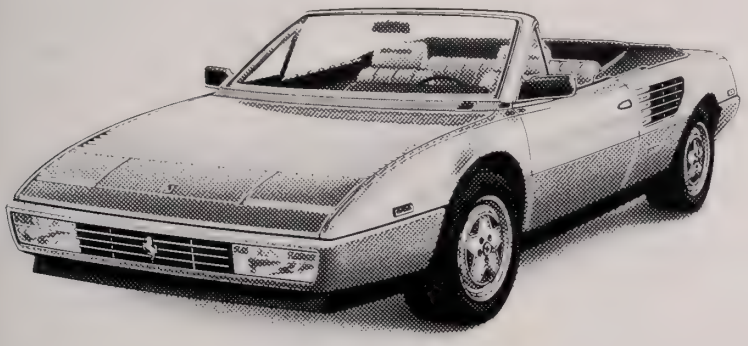
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Alice Tully Hall
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Robert A. Becker, *President*

Saturday Afternoon, February 11, 1989, at 3:00
Thirteenth Season *108th Concert*

THE SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

Otto-Werner Mueller, *Conductor*

Claude Frank, *Pianist*

All-Beethoven Program

Leonore Overture No. 1, Op. 138

Piano Concerto No. 4 in G major, Op. 58
Allegro moderato
Andante con moto, leading to
Rondo: Vivace
CLAUDE FRANK, *Piano*

Intermission

Symphony No. 7 in A major, Op. 92
Poco sostenuto: Vivace
Allegretto
Presto
Finale: Allegro con brio

Steinway Piano

Mr. Frank is managed by Columbia Artists Management, Inc.,
165 West 57th Street, New York, NY 10019

The Beethoven Society is a non-profit organization. Now in its thirteenth season, the Society's primary activity is the presentation of a series of all-Beethoven concerts each year at Lincoln Center. Although the standard Beethoven repertoire is amply represented in the Society's performances, there is a decided concentration on his lesser known and rarely performed works. The Beethoven Society periodically awards the Beethoven Medal to outstanding musicians who have distinguished themselves as renowned interpreters of Beethoven's works. Recipients of this honor have included Leonard Bernstein, Rudolf Serkin, Alfred Brendel, Claudio Arrau, and Daniel Barenboim. For further information on the Beethoven Society write: The Beethoven Society, 8 West 38th Street, New York, NY 10018; (212) 382-0780.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 13 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SIXTH STUDENT RECITAL

Two Mexican Dances for Marimba — Gordon Stout

Etude in C major, Op. 6, No. 10 — Stout

Stephane Pelegri, marimba

Sonata for Piano (1918) — Charles Tomlinson Griffes (1884-1920)
Feroce - Allegretto con molto
Molto tranquillo
Allegro vivace

Hugh Sung, piano

INTERMISSION

Quartet No. 8 in E minor, Op. 59, No. 2 — Ludwig van Beethoven (1770-1827)
("Rasoumovsky" No. 2)
Allegro
Molto adagio
Allegretto
Finale

Emi Ohi Resnick, violin Ayako Yoshida, violin
Michael Strauss, viola Derek Barnes, cello

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

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The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Stephane Pelegri: Student of Michael Bookspan
Hugh Sung: Student of Seymour Lipkin
Emi Ohi Resnick: Student of Szymon Goldberg
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Michael Strauss: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole

Felix Galimir prepared the Beethoven

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The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, strategems, and spoils.
- William Shakespeare

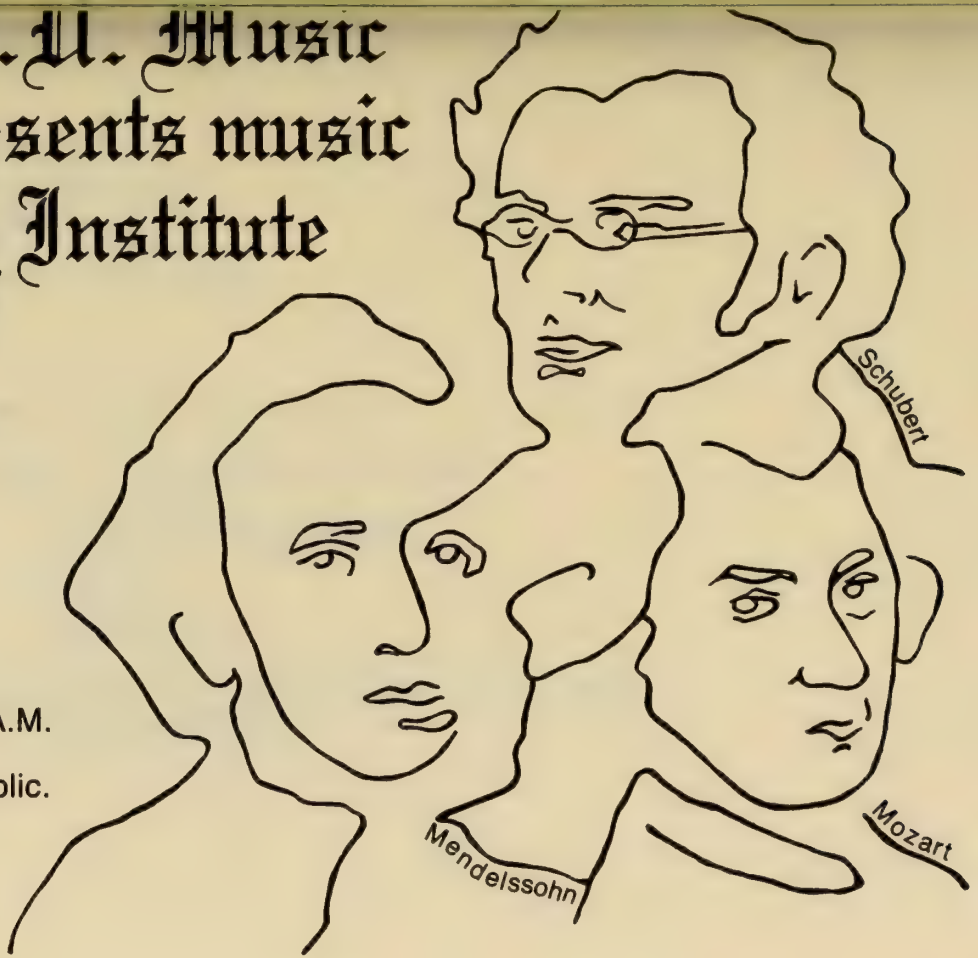
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S.G.A. and R.U. Music Department presents music from the Curtis Institute in a program of string quartets.

Playing pieces by:
Schubert
Mendelssohn
Mozart

Thursday February 16, 1989 11:00 A.M.
Schaeffer Auditorium
Admission: Free and open to the public.



Curtis Institute features
Pamela Frank, violin
Yumi Hwang, violin
Scott St. John, viola
Wilhelmina Smith, cello

Program

Schubert: Quartettsatz in C minor

Mendelssohn: String Quartet in E minor
o.p. 44 #2
Allegro assaiappassianato
Scherzo
Andante
Rondo-Finale

Mozart: Quartet in D minor K421 (first movement)
Allegro moderato



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 15 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-SIXTH STUDENT RECITAL

GRADUATION RECITAL: PAMELA FRANK

Sonata in E minor for Violin and Continuo — J. S. Bach (1685-1750)
Allegro - Adagio -
Allemande - Gigue

Pamela Frank, violin
Claude Frank, piano

Recitative and Scherzo for Solo Violin — Fritz Kreisler (1875-1962)
(dedicated to Eugène Ysaÿe)

Sonata Op. 27, No. 4 for Solo Violin — Eugène Ysaÿe (1858-1931)
(dedicated to Fritz Kreisler)
Allemanda - Sarabande - Finale

Pamela Frank, violin

Fantasie For Violin and Piano, D. 934 — Franz Schubert (1797-1828)

Pamela Frank, violin
Claude Frank, piano

INTERMISSION

Sonata in A major for — Ludwig van Beethoven (1770-1827)
Violin and Piano, Op. 47 "Kreutzer"
Adagio sostenuto - Presto
Andante con variazioni
Presto

Pamela Frank, violin
Claude Frank, piano

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

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Pamela Frank: Graduating student of Jaime Laredo
Claude Frank: Curtis faculty

What passion cannot music raise and quell?

- John Dryden

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 17 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-EIGHTH STUDENT RECITAL

Suite No. 4 in E-flat major for Cello Alone, S. 1010 — Johann Sebastian Bach (1685-1750)
Prelude - Allemande - Courante - Sarabande - Bouree I - Bouree II - Gigue

Derek Barnes, cello

Sonata for Horn and Piano in F major (1939) — Paul Hindemith (1895-1963)
Mässig bewegt
Ruhig bewegt
Lebhaft

Richard Swartz, horn
Eileen Buck, piano

Sonata in A major, Op. 120 (1819) — Franz Schubert (1797-1828)
Allegro moderato
Andante
Allegro

L'Isle joyeuse (1904) — Claude Debussy (1862-1918)

Tania Lee, piano

Derek Barnes: Student of Orlando Cole
Richard Swartz: Student of Myron Bloom
Eileen Buck: Student of Dr. Vladimir Sokoloff
Tania Lee: Student of Gary Graffman

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If the king loves music, there is little wrong in the land.
- Mencius, c. 300 B.C.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Saturday 18 February 1989 at 8:00pm in Studio IIJ

Sunday 19 February 1989 at 8:00pm in Studio IIJ

The Curtis Opera Department

and

The Curtis Conducting Department

present the world premiere of

Perlimplín

Opera in Four Scenes by Kam Morrill

Libretto from the play by Federico García Lorca
Translated and adapted by the composer

Conducted by Stuart Malina
Directed by Francis X. Kuhn
Production Manager: Ralph Batman
Costume Designer: Marie Miller
Set Designer: James Wolk
Hair and Make-up: Denise O'Brien
Lighting Designer: George McMahon
Assistant to Costume Designer: Michael Di Nenno
Rehearsal Pianists: Louis Menendez & Tania Lee

THE CAST

Don Perlimplín	Timothy Sarris, baritone
Marcolfa	Laura Mashburn, mezzo-soprano
Belisa	Jennifer D. Jones, soprano
Belisa's mother	Nancy Stott, mezzo-soprano
First Elf	Lydia Milá, coloratura soprano
Second Elf	Lynn Eustis, coloratura soprano
Man in the Red Cape	Sam Ritter

The opera is in four scenes:

Don Perlimplín's study, then his balcony
The bedroom
The dining room
The garden

These performances have been supported in part by a grant from the Helen F. Whitaker Fund

THE ORCHESTRA

Joshua Smith, flute/piccolo Marshall Taylor, soprano saxophone
Jennifer Kuhns, oboe/English horn Matthew Bender, bassoon
Ellen-Maria Justen, violin Derek Barnes, cello
Matthew Herskowitz, harpsichord/celesta David Weiner, percussion
Jung-Wha Lee, harp

Kam Morrill: Graduating student of Ned Rorem
Stuart Malina: Graduating student of Otto-Werner Mueller
The singers are all enrolled in the Graduate Opera Degree Program with Roger Brunyate

Francis X. Kuhn has worked as a freelance director throughout the country. Trained in the legitimate theater, he includes among his recent operatic endeavours Lucia di Lammermoor for the Virginia Opera Association and Harriet the Woman Called Moses for OperaDelaware. This year Mr. Kuhn is scheduled to direct The Mikado for the June Opera Festival of New Jersey and Madama Butterfly for OperaDelaware.

Notes on the Music

In composing his first opera, Perlimplín, Kam Morrill has utilized many different styles of music. He employs devices from the Spanish musical tradition throughout, such as accented ornamentation, dance rhythms (especially the contrast of 6/8 and 3/4 time) and the use of the flatted second and sixth degrees of the scale. From the Baroque period Morrill uses a wide variety of contrapuntal techniques from simple imitation and canon to invertible counterpoint and the extensive fugue of the last scene. The harpsichord adds to the Baroque flavor of much of the music. Also evident is his use of the "pop" music genre, as well as stylistic devices of the American musical theater.

In his orchestration Morrill experiments with unconventional combinations of conventional instruments. He substitutes the soprano saxophone for the more usual clarinet, giving a fuller sound to the wind group. He also makes use of the full extent of each instrument's range. The softness of the harp is contrasted with the brittle sound of the harpsichord. The absence of brass instruments as well as the lack of viola in the strings gives the piece a soft reedy quality. Morrill has chosen to amplify the strings and the harpsichord to give the instruments a more contemporary sound.

The original Spanish language version of "Amor De Don Perlimplín Con Belisa En Su Jardin" is used by arrangement with the heirs of Federico García Lorca who reserve all rights.

Copyright (c)1989 Kam Morrill and Heredos de Federico Garçía Lorca.

NOTES ON THE TEXT

Federico García Lorca's *The Love of Don Perlimplín and Belisa in the Garden*, like his other comedies and tragicomedies, shows the playwright's interest in traditional Spanish puppet theater. This influence is seen in Lorca's use of stock characters and situations (old lecher, tender young wife, and outspoken maid), farcical devices and tone, and the view of characters and plot as if "from above."

Another popular influence on *Perlimplín* is indicated in the subtitle of the work, *Aleluya Erótica*. As a child Lorca would buy large sheets of cartoon-like engravings called "aleluyas." Each engraving was accompanied by two lines of verse, just as the Spanish title of the play, *El Amor De Don Perlimplín Con Belisa En Su Jardin*, contains two lines of octasyllabic verse.

Although he drew upon popular entertainment forms Lorca was interested in more than entertainment. His comedies and tragicomedies explore the same themes of fantasy, passion, frustration, honor, and redemption that run through *Blood Wedding*, *The House of Bernarda Alba*, and *Yerma*. In fact we find the same use of metaphors (nature, water, doors and windows, weapons, colors) as we do in the tragedies. Don Perlimplín's comic passion and frustration prefigure the feelings of many of the female characters in Lorca's later work. This juxtaposition of form and content is appropriate to a play that is at once funny and tragic, lyrical and grotesque, spiritual and sensual, bawdy and romantic.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 20 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THIRTY-NINTH STUDENT RECITAL

GRADUATION RECITAL: WENDY SUTTER

Sonata for Cello and Piano — Ludwig van Beethoven (1770-1827)
in D major, Op. 102, No. 2 (1815)
Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

Fantasy Pieces for Cello and Piano, Op. 73 — Robert Schumann (1810-1856)
Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

Wendy Sutter, cello
Robert Koenig, piano

INTERMISSION

Sonata for Cello and Piano in A major — Cesar Franck (1822-1890)
Allegro ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Wendy Sutter, cello
Robert Koenig, piano

Wendy Sutter: Graduating student of David Soyer
Robert Koenig: Student of Dr. Vladimir Sokoloff

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The greatest moments of the human spirit may be deduced from the greatest moments in music.

- Aaron Copland

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 22 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTIETH STUDENT RECITAL

ROGER SCOTT'S DOUBLEBASS CLASS

Sonata in C major for Doublebass and Piano — Benedetto Marcello (1686-1739)
Adagio - Allegro - Largo - Allegro

Erik Gronfor, doublebass
Amy Gates, piano

Sonata in G minor for Doublebass and Piano — Antonotti
ANdante - Allegro - Largo - Presto

Nancy Beth Barr, doublebass
Anthony Hewitt, piano

Sonata No. 6 in B-flat major for Doublebass and Piano — Antonio Vivaldi (1678-1741)
Largo - Allegro - Largo (doloroso) - Allegro

Don-Michael Hill, doublebass
Amy Gates, piano

Concerto for Doublebass in B minor — Giovanni Bottesini (1821-1889)
Allegro moderato

Steven Larson, doublebass
Christi Muse, piano

INTERMISSION

Mélodie for Doublebass and Piano — Bottesini
Andantino

Tarantella for Doublebass and Piano — Bottesini
Andante mosso - Allegretto

Glenn Gordon, doublebass
Christi Muse, piano

Concerto in E minor for Doublebass, Op. 3 — Serge Koussevitsky (1874-1951)
Allegro - Andante - Allegro

Geoffrey S. Osika, doublebass
Eileen Buck, piano

Duetto for Cello and Doublebass — Gioacchino Rossini (1792-1868)
Allegro - Andante molto - Allegro

Julie Regan, cello
Kevin C. Switalski, doublebass

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Erik Gronfor: Student of Roger Scott
Amy Gates: Student of Dr. Vladimir Sokoloff
Nancy Beth Barr: Student of Roger Scott
Anthony Hewitt: Student of Leon Fleisher
Don-Michael Hill: Student of Roger Scott
Steven Larson: Student of Roger Scott
Christi Muse: Student of Dr. Vladimir Sokoloff
Glenn Gordon: Student of Roger Scott
Geoffrey Osika: Student of Roger Scott
Eileen Buck: Student of Dr. Vladimir Sokoloff
Julie Regan: Student of David Soyer
Kevin C. Switalksi: Graduating student of Roger Scott

Do you know that our soul is composed of harmony?
- Leonardo de Vinci

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 24 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-SECOND STUDENT RECITAL

Cello Concerto in D major, Op. 101 — Franz Joseph Haydn (1732-1809)
Allegro moderato
Adagio
Rondo: allegro

Julie Regan, cello
Christi Muse, piano

Sonata for Violin and Piano in A major — Cesar Franck (1822-1890)
Allegretto ben moderato
Allegro
Recitativo-Fantasia
Allegretto poco mosso

Lisamarie G. Vana, violin
Ishmael Wallace, piano

INTERMISSION

Piano Quintet in F minor, Op. 34 — Johannes Brahms (1833-1897)
Allegro non troppo
Andante, un poco adagio
Scherzo
Finale

Ayako Yoshida, violin Elissa Koljonen, violin
Stephen Werczynski, viola Derek Barnes, cello
Soojin Park, piano

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Julie Regan: Student of David Soyer
Christi Muse: Student of Dr. Vladimir Sokoloff
Lisamarie G. Vana: Student of Yumi Ninomiya Scott
Ishmael Wallace: Composition student of David Loeb
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Elissa Koljonen: Student of Aaron Rosand
Stephen Werczynski: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole
Soojin Park: Graduating student of Gary Graffman

Felix Galimir prepared the Brahms

Musicke, unlike a laboring man's garment, is not necessary to existence, but, like a gentleman's apparel, is profitablie necessary for the comlinesse of life.

- John Case, c. 1586

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Howard Kornblum, Director of Concert Division

The Curtis Institute of Music

Alumni Association, District IV

Presents

A Concert Mini-Series

February 26, 1989

Featuring

Joseph de Pasquale, viola

Dr. Vladimir Sokoloff, piano

Curtis Hall
1726 Locust Street • Philadelphia, PA

All proceeds benefit the students of The Curtis Institute of Music

A CONCERT MINI-SERIES

Joseph de Pasquale, viola

Dr. Vladimir Sokoloff, piano

Sonata in C minor — Wilhelm Friedemann Bach (1710-1784)

Adagio e mesto
Allegro non troppo
Allegro scherzando

Sonata for viola and piano — Sir Arnold Bax (1883-1953)

Molto moderato
Allergo energico ma non troppo presto
Molto lento

Intermission

Sonata in F minor, Opus 120, No. 1 — Johannes Brahms (1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace



The Curtis Institute of Music
Alumni Association
District IV



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 27 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

EDWARD ALDWELL

English Suite in G minor, S. 808 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I alternativement
- Gavotte II ou la Musette
- Gigue

Preludes and Fugues from Book II of The Well-Tempered Clavier — Bach
- G major, S. 884
- G-sharp minor, S. 887
- A major, S. 888
- A minor, S. 889

Edward Aldwell, piano

INTERMISSION

Preludes and Fugues from Book II of The Well-Tempered Clavier — Bach
- F-sharp minor, S. 883
- F sharp major, S. 882
- A-flat major, S. 886

Italian Concerto in F major, S. 971 — Bach
- (Allegro)
- Andante
- Presto

Edward Aldwell, piano

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Edward Aldwell received his Bachelor's and Master's degrees from the Juilliard School. He studied piano with Adele Marcus and Theory and Analysis with Carl Schachter and Ernst Oster. He's given recitals in the United Sates and in England, many of them devoted to the works of J. S. Bach, including performances of the comlete Well-Tempered Clavier during the Bach tricentennial year. Mr. Aldwell is co-author with Carl Schachter of the two-volume textbook Harmony and Voice Leading. He was Instructor in Keyboard Studies at The Juilliard School from 1966 to 1970. Since 1969 he bas been on the Techniques of Music and Piano faculties at The Mannes College of Music. He came to the theory faculty of The Curtis Institute in 1971.

To strip human nature until its divine attributes are made clear, to inform ordinary activities with spirited fervour, to give wings of eternity to that which is most ephemeral; to make divine things human and human things divine; such is Bach, the greatest and purest moment in music of all time.

- Pablo Casals

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 28 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

DAVID SOYER AND SEYMOUR LIPKIN

Sonata for Piano and Cello in G minor, Op. 5, No. 2 — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto ed espressivo
- Allegro molto piu tosto presto
- Rondo: allegro

Sonata for Piano and Cello in C major, Op. 102 No. 1 — Beethoven
- Andante
- Allegro vivace
- Adagio
- Allegro vivace

Sonata for Piano and Cello in D major, Op. 102, No. 2 — Beethoven
- Allegro con brio
- Adagio con molto sentimento d'affetto
- Allegro - Allegro fugato

David Soyer, cello Seymour Lipkin, piano

INTERMISSION

Sonata for Piano and Cello in F major, Op. 5, No. 2 — Beethoven
- Adagio sostenuto
- Allegro
- Rondo: allegro vivace

Sonata for Piano and Cello in A major, Op. 69 — Beethoven
- Allegro ma non tanto
- Scherzo: allegro molto
- Adagio cantabile
- Allegro vivace

David Soyer, cello Seymour Lipkin, piano

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David Soyer was born in Philadelphia and studied with Diran Alexanian, Emanuel Feuermann, and Pablo Casals. He has concertized extensively throughout the world and has made numerous recordings both as a soloist and as cellist with the Guarneri String Quartet. He is a faculty member of the University of Maryland and has been the recipient of honorary doctorate degrees from the University of Southern Florida and New York State University at Binghamton. Mr. Soyer joined The Curtis Institute of Music faculty in 1968.

Seymour Lipkin studied at The Curtis Institute with David Saperton, Rudolf Serkin, and Mieczyslaw Horszowski. He studied chamber music with William Primrose and Marcel Tabuteau. At Tanglewood he took conducting with Serge Koussevitsky. He was apprentice conductor at the Cleveland Orchestra under George Szell. Mr. Lipkin was the winner of the First Prize at the Rachmaninoff Piano Competition in 1948. He has been soloist with the major American orchestras; soloist on the New York Philharmonic tour of Europe and Russia in 1959. He's recorded the Stravinsky Piano Concerto with Leonard Bernstein and the New York Philharmonic. He has been conductor of the New York City Opera, Music Director of the Joffrey Ballet, Principal Guest Conductor New York City Center Joffrey Ballet Co., Assistant Conductor of the New York Philharmonic, Music Director of the Long Island Symphony, and Artistic Director, Kneisel Hall Summer Chamber Music Festival. Mr. Lipkin has been on the piano faculty of the Juilliard School since 1986 and Artistic Director of the International Piano Festival and William Kapell Competition at the University of Maryland since 1988. He joined The Curtis Institute faculty in 1969.

Beethoven can write music, thank God - but he can do nothing else on earth.

- Ludwig van Beethoven

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

March 1, 1989
12:15 p.m.

I

Sonata for Oboe and Piano (1962) — Francis Poulenc
- Elegie
- Scherzo
- Deploration

JENNIFER KUHNS - oboe GARY GRESS - piano

II

Sonata for Oboe and Piano Opus 166 — Camille Saint-Saens
- Andantino
- Allegretto
- Molto allegro

JENNIFER KUHNS - oboe GARY GRESS - piano

III

Schlagende Herzen — Richard Strauss
Nacht
All Mein Gedanken
Befreit
Standchen

Memories — Charles Ives
- A. Very Pleasant
- B. Rather Sad

A Night Song
Down East
The Seer

"Il est doux, il est bon" Recitative and Aria from "Herodiade" — Jules Massenet

JENNIFER JONES - soprano GARY GRESS - piano

No Smoking Please
Next Curtis Concert
Wednesday, April 5, 1989



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 1 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-THIRD STUDENT RECITAL

In commemoration of the 112th birthday of
Isabelle Vengerova,
who taught piano at The Curtis Institute
from 1924 until her death in 1956

Sonata in D major, Hob. XVI/33 — Franz Joseph Haydn (1732-1809)
Allegro
Adagio
Tempo di Menuet

Hiroshi Proctor, piano

Sonata in G minor for Cello and Piano, Op. 19 — S. Rachmaninoff (1873-1943)
Lento - Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Wilhelmina Smith, cello
Meng-Chieh Liu, piano

(On 30 April 1931 in this Hall
Felix Salmond and Isabelle Vengerova
performed the Rachmaninoff sonata)

INTERMISSION

Trio No. 1 in B major, Op. 8 — Johannes Brahms (1833-1897)
Allegro con brio
Scherzo: allegro molto
Adagio
Allegro

James Umber, violin Wendy Sutter, cello
Eric Zivian, piano

(On 30 April 1931 in this Hall
Léa Luboshutz, Felix Salmond, and Isabelle Vengerova
performed the Brahms trio)

please turn

Following tonight's performance, Madame Vengerova's teaching studio (now Studio I-F), will officially be dedicated as
The Vengerova Room

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Hiroshi Proctor: Student of Eleanor Sokoloff & Gary Graffman
Wilhelmina Smith: Student of David Soyer
Meng-Chieh Liu: Student of Eleanor Sokoloff
James Umber: Student of Jaime Laredo & Yumi Ninomiya Scott
Wendy Sutter: Graduating student of David Soyer
Eric Zivian: Graduating student of Gary Graffman

Felix Galimir prepared the Brahms

The pianoforte is the most important of all musical instruments: its invention was to music what the invention of printing was to poetry.

- George Bernard Shaw

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Howard Kornblum, Director of Concert Division

TUESDAY 4 APRIL: SENIOR STUDENT SOLOISTS WITH WILLIAM SMITH

BEETHOVEN: Piano Concerto 2, 2nd & 3rd mvts (Juhee Suh) BEETHOVEN Piano Concerto 4, 2nd & 3rd mvts (Avner Arad) "Je suis Titania" from Thomas' Mignon Bell SOng from Delibes' Lakmé "Ombre legere" from Meyerbeer's Dinorah (Milayne Mona) HANSON: Serenade for FLute and Strings (Hye Ri Yoon) VANHAL: Doublebass Concerto (Kevin Switalski) SIBELIUS: Violin Concerto, 1st mvt (James Umber)

WEDNESDAY 5 APRIL: STUDENT RECITAL

Brass &Percussion Ensemble, Glenn Dodson

FRIDAY 7 APRIL: STUDENT RECITAL

Program in gestation

SUNDAY 9 APRIL: STUDENT RECITAL 3:00PM

BACH: Flute Sonata in Eb (Kristan Cybriwsky) VERDI: Prelude to I Masnadieri for Tuba KRZYWICKI: Ballade for Tuba (Craig Knox/ Paul Krzywicki) BRAHMS: Clarinet Quintet (Sean Osborn/Yayoi Numazawa/Scott St John/Michael Strauss/Wendy Sutter) SCHUBERT: Musical Moments 1 & 2 BEETHOVEN: Piano Sonata op 2/2 (Wai Cheng)

MONDAY 10 APRIL: STUDENT RECITAL

SHOSTAKOVICH: Piano Trio op 67 (EMI Resnick/Julie Regan/ERic Zivian) BACH: Cello Suite 4 (G. Victor Yerrid, marimba) MOZART: Piano Sonata in D K 576 CHOPIN: Ballade 4 (Avner Arad)

WEDNESDAY 12 APRIL: STUDENT RECITAL

TOMASI: Concerto for Trombone (Kevin Roberts/Christ Muse) BEETHOVEN: HOrn Sonata (Paul Osmand/Tania Lee) Songs by Hageman, Mendelssohn, Chausson, Verdi (JUlia Price) DVORAK: Piano Quintet (Huifang Chen/Hyuna Kim/Caroline Coade/Thomas Kraines/Eileen Buck)

FRIDAY 14 APRIL: OPERA AT FUREY ELLIS AUDITORIUM MICHAEL KORN COND

SUNDAY 16 APRIL: GRADUATION RECITAL 3:00PM

BACH: Partita in Dm YSAYE: Solo Sonata 6 HINDEMITH: Solo Sonata DVORAK: Romance SAINT-SAENS: Introduction & Rondo Capriccioso (Yayoi Numazawa)

MONDAY 17 APRIL: GRADUATION RECITAL

BEETHOVEN: Cello Sonata op 5/2 BACH: Solo Suite 4 HINDEMITH: Solo Sonata MARTINU: Sonata 2 (Peter Parthun/Robert Koenig)

TUESDAY 18 APRIL: STUDENT RECITAL

SCHUMANN: Fantasy Pieces FAURE: Elegy CASSADO: Requiebros (Juyoung Lee, cello/Christi Muse, piano) BRAHMS: Sonata for Clarinet in Eb (Vinicio Meza/Gary Gress) Group of Rachmaninoff is still in preparation)

WEDNESDAY 19 APRIL: STUDENT RECITAL

BACH: Cantata 209 (Yudit Vollmond and string group - still pending) CHAUSSON: Le Colibri, Nanny, Les Papillons, Chaanson perpetuelle (Yudit Vollmond/Chieh Chang/Ayako Yoshida/Alexander Kerr/ Zvi Carmeli/Kristin Ostling) BRAHMS: Violin SOnata 1 SARASATE: Carmen Fantasy (Ayako Yoshida/Peter Miyamoto) MOZART. Durch Zärtlichkeit und Schmeicheln STRAUSS: Brentano Lieder, Op. 68 (Lynn Eustis/Gary Gress)

Concerts on May 1, May 3, May 5 (but not for those in southern France).

Brought back by popular demand - newly printed - collated with original sources - amended and revised - definitive issue

MONDAY 13 MARCH: STUDENT RECITAL
HINDEMITH: Kleine Kammermusik (HyeRi Yoon/Peter Smith/Michael Rusinek/Daniel Matsukawa/Brian Foote) POULENC: Sextet for Winds and Piano (Joshua Smith/Jonathan Fischer/Richard Hawley/John Fekete/Heather Johnson/Reiko Uchida) BEETHOVEN: Piano SOnata in C minor, Op. 13 PROKOFIEV: Piano Sonata 3 (Chieh Chang)

TUESDAY 14 MARCH: FACULTY RECITAL: LIONEL PARTY
FRESCOBALDI: Toccata IX and Cento Partite BACH: Italian Concerto and Chromatic Fantasy and Fugue COUPERIN: Fifth Order of Harpsichord Pieces

WEDNESDAY 15 MARCH: STUDENT RECITAL
BRAHMS: VIola Sonata in Eb (William Goodwin/Eileen Buck) SULEK: Trombone Sonata (Darrin Milling/Meng-Chieh Liu)

FRIDAY 17 MARCH: STUDENT RECITAL
CLARKE: Viola sonata HANDEL: Viola SOnata in G minor (Scott Ligocki/Christi Muse) HINDEMITH: Solo Viola Sonata Op. 25/2 (Scot Ligocki) BARTOK: 5 Viola Duets (Scott Ligocki/Paul Cortese) PERSICHETTI: Sonata for Organ MENDELSSOHN: Finale from Organ Sonata VI BACH: Passacaglia & Fugue (Colin Howland) MORRILL: Three Pieces for Piano (Matthew Herskowitz)

SIMULTANEOUSLY IN STUDIO IIJ
The Lighthouse by Peter Maxwell Davies (David Hayes)

SUNDAY 19 MARCH: STUDENT RECITAL 3:00PM
NIELSEN.: Clarinet COncerto (Sean)SBORN/ROBERT KOENIG) MESSIAEN: Quartet for the End of Time (Sean Osborn/GLoria Justen/Wendy Sutter/Robert Koenig) EWALD: Brass Quintet 3 (Lisa Burn/Jason KAufman/Richard Swartz/Jeff Freeman/DArrin Milling) BEETHOVEN: Quartet Op. 18/2 (Jennifer Orchard/Brian Krinke/Stephen Werczynski/Derek Barnes)

MONDAY 20 MARCH: STUDENT RECITAL
Mason Jones conducts the CUrtis Brass & Percussion Ensemble (Music of Gabrieli, Tomasi, Loeb, Riegger, Lotti, PRokofiev, Mozart)

TUESDAY 21 MARCH: LECTURE SERIES
Will Crutchfield on Vocal Health

WEDNESDAY 22 MARCH: GRADUATION RECITAL
BEETHOVEN: Piano Sonata op 2/2 LISZT: Sonata in B Mnor STRAVINSKY: Three Pieces from Petrouchka (Soojin Park)

FRIDAY 24 MARCH: GRADUATION RECITAL
Eric Zivian, piano

MONDAY 27 MARCH: GRADUATION RECITAL
BACH: Italian Concerto BRAHMS: Piano Quintet Music by Chopin and BEETHOVEN (Juhee Suh, piano)

WEDNESDAY 29 MARCH: STUDENT RECITAL
A vocal evening in French and German, Mrs Rawson

FRIDAY 31 MARCH: COMPOSERS' CHAMBER MUSIC
MORRILL: String QUartet (Gloria Justen/Emi REsnick/Michael Strauss/Derek Barnes) LOEB: Fantasia "Pyong-Si-Jo" Hye Ri Yoon/ Siyeon Ryu/Eun-Young Kwak) rest in gestation

SUNDAY 2 APRIL: STUDENT RECITAL 3:00PM
A vocal program, Ben Malensek

MONDAY 3 APRIL: GRADUATION RECITAL
BEETHOVEN: Piano SOnata op 101 BARBER: Sonata op 26 DEBSUUY: Three Etudes BALAKIREV: Islamey (Matthew Herskowitz)

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

RICHARD GOODE MASTER CLASSES

Thursday, March 2		Horszowski Room
10.30 - 1.30	Peter Miyamoto	- Brahms, Op. 119
	Avner Arad	- Schumann Fantasy, Op. 17
	Eric Zivian	- Beethoven Sonata, Op. 10, No. 3
	Meng Chieh Liu	- Beethoven Sonata, Op. 90
3.00 - 6.00	Cheng Wai	- Beethoven Sonata No. 2, Op. 2
	Anthony Hewitt	- Schubert Impromptu Op. 142 No. 1 Schubert Impromptu Op. 142 No. 2
	Reiko Uchida	- Beethoven Sonata, Op. 81A
	Hiroshi Proctor	- Haydn Sonata No. 34 in D major



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 3 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS OPERA DEPARTMENT
presents
AN EVENING OF OPERATIC ENSEMBLES

Le Nozze di Figaro — Wolfgang Amadeus Mozart (1756-1791)
Act II Finale

Countess Almaviva	Jennifer D. Jones
Susanna	Lydia Milà
Marcellina	Laura Mashburn
Don Basilio	Perry Brisbon
Count Almaviva	Timothy Sarris
Antonio	John Kramar
Figaro	John Kuether
Dr. Bartolo	Seth Malkin

Carmen — Georges Bizet (1838-1875)
Quintet and Card Trio

Frasquita	Olive Lynch
Mercedes	Karie Brown
Carmen	Nancy Stott
El Remendado	Michael Schade
El Dancairo	San-Ky Kim

INTERMISSION

Die Zauberflöte — Mozart
Act II Finale (through Papagena duet)

Pamina	Lynn Eustis
Papagena	Jennifer D. Jones
1st Boy	Jenny Wollerman
2nd Boy	Lorie Gratis
3rd Boy	Karie Brown
Tamino	Michael Schade
1st Man-in-Armor	San-Ky Kim
2nd Man-in-Armor	Seth Malkin
Papageno	John Kramar
Chorus	The Company

(please turn for conclusion)

Rigoletto — Giuseppe Verdi (1813-1901)

Quartet from the final act

Gilda	Lydia Milà
Maddalena	Laura Mashburn
Duke of Mantua	Perry Brisbon
Rigoletto	Lawrence Mudd

Der Rosenkavalier — Richard Strauss (1864-1949)

Final scene (from Ochs's exit)

Sophie	Lynn Eustis
The Marschallin	Elizabeth St. Leger
Octavian	Charlotte Hellekant
Faninal	Lawrence Mudd

Musical Preparation: Danielle Orlando & Louis Menendez
Diction Coaches: Alessandra Graves, Robert Grooters, Ilse Hawrysz
(The excerpts are sung in their original languages)

THE CURTIS OPERA DEPARTMENT

Roger Brunyate, Acting Head of Department

Mikael Eliasen, Director of Musical Studies
Danielle Orlando, Principal Opera Coach
Marciem Bazell, Make-up
Wayne Conner, History of Opera
Jennie Diggs, Movement and Dance
Teresa Nevola, Coordinator
Susan Nowicki, Staff Pianist
Teresa Roebuck, Movement and Dance
Louis Menendez, Staff Pianist



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 13 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-FOURTH STUDENT RECITAL

Sonata No. 8 in C Minor, Op. 13 ("Pathétique") — Ludwig van Beethoven (1770-1827)
- Allegro di molto e con brio
- Adagio cantabile
- Rondo: Allegro

Sonata No. 3, Op. 28 — Sergei Prokofiev (1891-1953)

Chieh Chang, piano

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882-1967)
- Allegro serioso
- Adagio - Andante
- Maestoso e largamente - Presto

Judith Ingolfsson, violin Mirjam Ingolfsson, cello

INTERMISSION

Kleine Kammermusik, Op. 24, No. 2 — Paul Hindemith (1895-1963)
- Lustig, Mässig schnell, Viertel
- Walzer, durchweg sehr leise
- Ruhig und einfach, Achtel
- Schnelle Viertel

Hye Ri Yoon, flute Peter Smith, oboe
Michael Rusinek, clarinet Daniel Matsukawa, bassoon
Brian Foote, horn

Sextet for Piano and Winds — Francis Poulenc (1899-1963)
- Allegro vivace
- Divertissement
- Finale

Joshua Smith, flute Jonathan Fischer, oboe
Richard Hawley, clarinet John Fekete, bassoon
Heather Johnson, horn Reiko Uchida, piano

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Chieh Chang: Student of Gary Graffman
Judith Ingolfsson: Student of Jascha Brodsky
Mirjam Ingolfsson: Student of Orlando Cole
Hye Ri Yoon: Graduating student of Julius Baker & Jeffrey Khaner
Peter Smith: Student of Richard Woodhams
Michael Rusinek: Student of Donald Montanaro
Daniel Matsukawa: Student of Bernard Garfield
Brian Foote: Student of Myron Bloom
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Jonathan Fischer: Student of Richard Woodhams
Richard Hawley: Student of Donald Montanaro
John Fekete: Student of Bernard Garfield
Heather Johnson: Student of Myron Bloom
Reiko Uchida: Student of Claude Frank

Mason Jones prepared the Hindemith and the Poulenc

There are only twelve tones. You must treat them carefully.
- Paul Hindemith

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

March 14, 1989

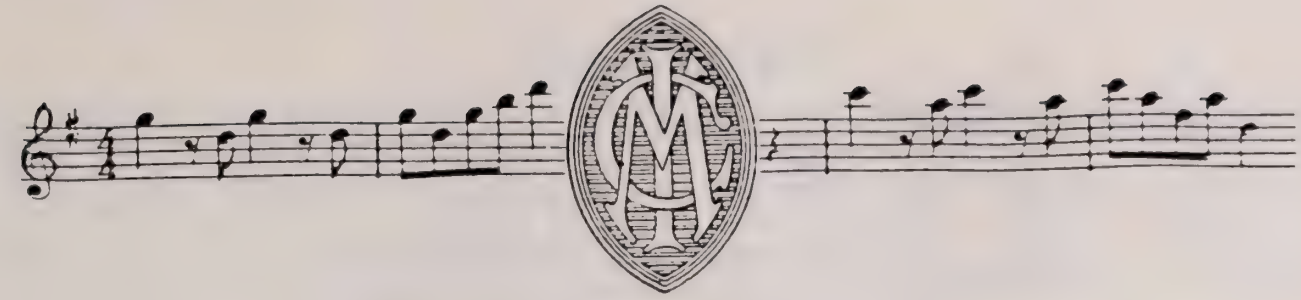
LEON FLEISHER MASTER CLASSES
Horszowski Room

Wednesday, March 15
3.30 - 6.00

Li Jian	Tchaikovsky:	Concerto No. 1 (first movement)
Matthew Herskowitz	~~Rachmaninov:~~ Barber	Sonata ~~No. 2~~
Soojin Park	Beethoven:	Sonata in A major, Op. 2, No. 2
Min Kyung Kwon	Liszt:	Totentanz
Tania Lee	Debussy:	L'isle joyeuse

Thursday, March 16
3.00 - 5.30

Chieh Chang	Beethoven:	Sonata No. 8 in C minor, Op. 13
Hugh Sung	Schumann:	Sonata in G minor, Op. 22
So Yung Yu	Scriabin:	Op. 9, No. 2 in Db major for Left Han
Lucille Chung	Beethoven:	Concerto No. 3 (third movement)
Angela Au	Beethoven:	Concerto No. 1 (first movement)



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 14 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS FACULTY SERIES

LIONEL PARTY, harpsichord

Toccata IX, Book 2 — Girolamo Frescobaldi (1583-1643)

Cento Partite sopra Passacagli — Frescobaldi

Concerto in the Italian Style, S. 971 — Johann Sebastian Bach (1685-1750)
(Allegro)
Andante
Presto

Lionel Party, harpsichord

INTERMISSION

Chromatic Fantasy and Fugue in D minor, S. 913 — Bach

Fifth Order of Harpsichord Pieces — François Couperin (1668-1733)
Prélude - Allemande La Logiviére -
Courante - Seconde Courante -
Sarabande La Dangereuse - La Tendre Fanchon -
Gigue - Les Agrémens - Les Ondes

Lionel Party, harpsichord

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Lionel Party was born in Chile and studied the harpsichord at the Juilliard School as a Fulbright scholar. There he was the first harpsichordist to complete both master and doctoral programs with a major in performance. He joined the Juilliard faculty in 1977 and now teaches Baroque performance practice and harpsichord. Mr. Party, the only artist to be awarded First Prize and Gold Medal in the prestigious International Johann Sebastian Bach Competition, has played solo recitals throughout the United States, Canada, South America, and Europe. He performs regularly with Aston Magna, the Waverly Consort, and the Y Chamber Symphony. He directs the Baroque music programs of the Grand Teton Music Festival, where he has performed for the past ten summers with the Festival Symphony Orchestra. Since the 1983 season he has been harpsichordist for the New York Philharmonic. Mr. Party joined the faculty at the Curtis Institute of Music in 1988.

It is often by seeing and hearing musical works rather than by rules, that taste is formed.

-Jean Philippe Rameau

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 15 March 1988 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-FIFTH STUDENT RECITAL

Trio Sonata in G major, S. 1037 — Johann Sebastian Bach (1685-1750)
Largo - Vivace - Adagio - Presto

Madrigal Sonata for Flute, Violin, and Piano — Bohuslav Martinu (1890-1959)
Poco allegro
Moderato

Hye Ri Yoon, flute Siyeon Ryu, violin
Eun-Young Kwak, piano

Sonata for Viola and Piano in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)
Allegro amabile
Appassionata, ma non troppo allegro
Andante con moto

William C. Goodwin, viola
Eileen Buck, piano

INTERMISSION

Schlagende Herzen — Richard Strauss (1864-1949)
Nacht
All' mein' Gedanken
Befreit
Ständchen

Memories — Charles Ives (1874-1954)
Very Pleasant - Rather Sad
A Night Song
Down East
The Seer

"Il est doux, il est bon" — Jules Massenet (1842-1912)
(recitative and aria from Herodiade)

Jennifer D. Jones, soprano
Gary Gress, piano

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Hye Ri Yoon: Graduating student of Julius Baker & Jeffrey Khaner
Siyeon Ryu: Student of Aaron Rosand
Eun-Young Kwak: Graduating student of Dr. Vladimir Sokoloff
William C. Goodwin: Student of Joseph de Pasquale
Eileen Buck: Student of Dr. Vladimir Sokoloff
Jennifer D. Jones: Graduating student in the Opera Degree Program with Roger Brunyate
Gary Gress: Student of Dr. Vladimir Sokoloff

The things humans do! The little creatures in the UFOs must have figured out sex by now, and our cars, but the dreaming and the praying, and the singing . . . How to explain music to them?

- John Updike

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 17 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-SIXTH STUDENT RECITAL

GRADUATION RECITAL: SCOTT LIGOCKI

Sonata for Organ (1961) — Vincent Persichetti (1915-1987)
Andante (allegro) - Larghetto - Vivace

Two Chorale Preludes on O Sacred Head Now Wounded — Johannes Brahms (1833-1897)

Passacaglia and Fugue in C Minor, S. 582 — Johann Sebastian Bach (1685-1750)

Colin Howland, organ

Three Pieces for Piano (1988) — Kam Morrill (1961-)
Toccata - Canticle - Waltz

Matthew Herskowitz, piano

INTERMISSION

Sonata in G minor for Viola and Piano — George Friedrich Handel (1685-1759)
Andante (larghetto) - Allegro - Adagio - Allegro

Scott Ligocki, viola
Christi Muse, piano

Five Viola Duets — Béla Bartók (1881-1945)
(transcribed by William Primrose)
Dancing Song - Ruthenian Song - Sadness - A Fairy Tale - Ruthenian Dance

Scott Ligocki, viola Paul Cortese, viola

Sonata for Viola Alone, Op. 25, No. 1 — Paul Hindemith (1895-1963)
Breit Viertel - Sehr frisch und straff - Sehr langsam - Rasendes Zeitmass - Langsam

Scott Ligocki, viola

Sonata for Viola and Piano (1919) — Rebecca Clarke (1886-1979)
Impetuoso - Vivace - Adagio

Scott Ligocki, viola
Christi Muse, piano

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Colin Howland: Graduating student of John Weaver
Kam Morrill: Graduating student of Ned Rorem
Matthew Herskowitz: Graduating student of Seymour Lipkin
Scott Ligocki: Graduating student of Michael Tree
Christi Muse: Student of Dr. Vladimir Sokoloff
Paul Cortese: Curtis '86

The viola is a philosopher, sad, helpful, always ready to come to the aid of others, but reluctant to call attention to hinself.

- Albert Lavignac

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 17 March 1989 at 8:00pm in Studio IIJ

THE LIGHTHOUSE

Chamber Opera in one act with prologue (1979)
Music and libretto by Sir Peter Maxwell Davies

Music Director and Conductor: David Hayes
Stage Director: Susan Weinman
Musical Preparation: Susan Nowicki & Mikael Eliasen
Rehearsal Pianists: Susan Nowicki & Louis Menendez
Lighting Design: Christopher Crowe
Production Manager: Ralph Batman

Prologue - The Court of Enquiry

Main Act - The Cry of the Beast

CHARACTERS

Officer 1, Sandy	Perry Brisbon
Officer 2, Blazes	John Kramar
Officer 3, Arthur, Voice of the Cards	Seth Malkin

Produced by arrangement with J. & W. Chester/
Edition Wilhelm Hansen London Ltd., G. Schirmer, U.S. Agents

Funded by a generous grant from the
Helen F. Whitaker Fund

(A strobe light will be used during the performance.)

Perry Brisbon, John Kramar, and Seth Malkin are students in the Opera Degree Program with Roger Brunyate
David Hayes is a graduating student of Otto-Werner Mueller

THE ORCHESTRA

Flute: Kristan Cybriwsky
Clarinet: Sean Osborn
Horn: Nicola Averill
Trumpet: Frank Ferraro, Jr.
Trombone: John DiLutis
Percussion: Scott Robinson
Stephane Pelegri

Piano: Susan Nowicki
Guitar: Patrick Mercuri
Violin: Kimberly Fisher
Viola: J. David Arnott
Cello: Peter Parthun
Doublebass: Kevin Switalski

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Contemporary music, like contemporary art, has rediscovered the charm of the irregular.

- Joseph Machlis

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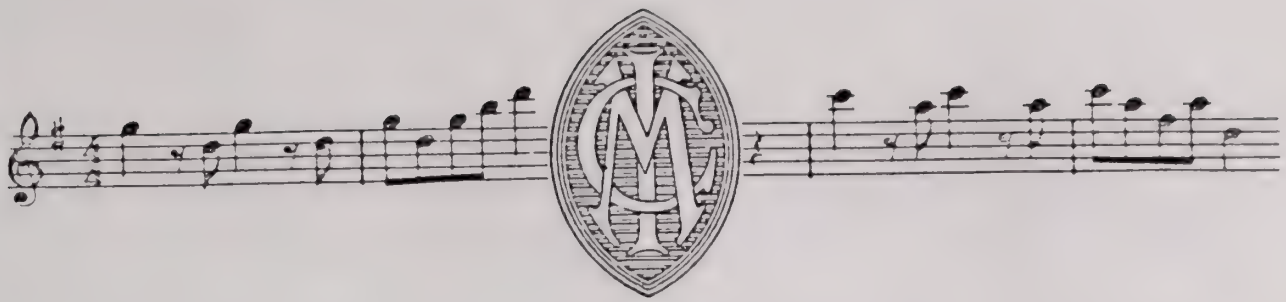
ALEXANDER SCHNEIDER MASTER CLASSES
Curtis Hall

Saturday, March 18
6 - 9 p.m

Sang Eun Bae	Violin Concerto No. 3	Mozart
Anne Marie Ahn	Suite in C major (prelude)	Bach
Stephen Werczynski	Sonata	Hindemith
Juliette Kang	Violin Concerto	Sibelius
Michael Strauss	Suite in D minor (Prelude, Allemande)	Bach

Sunday, March 19
10 - 2 p.m

Zvi Carmeli	Suite in C minor, No. 5	Bach
Judith Ingolfsson	Symphonie espagnole Partita in D minor	Lalo Bach
Ayako Yoshida	Carmen Fantasy	Sarasate
Alexander Kerr	Scotch Fantasy	Bruch
Eugene Watanabe	Caprices No. 16,7.13	Paganini



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Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Sunday 19 March 1989 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-SEVENTH STUDENT RECITAL

String Quartet in F Major, Op. 18, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro con brio
Adagio affetuoso ed appassionato
Scherzo: Allegro molto
Allegro

Jennifer Orchard, violin Brian Krinke, violin
Stephen Werczynski, viola Derek Barnes, cello

Concerto for Clarinet (in one movement) — Carl Nielsen (1865-1931)

Sean Osborn, clarinet
Robert Koenig, piano
A. Scott Robinson, snare drum

Brass Quintet No. 3, Op. 7 — Victor Ewald (1860-1935)
Allegro moderato
Intermezzo
Andante
Vivo

Lisa Burn, trumpet Jason Kaufman, trumpet
Richard Swartz, horn John J. Freeman, trombone
Darrin Milling, bass trombone

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Jennifer Orchard: Student of Szymon Goldberg
Brian Krinke: Student of Szymon Goldberg
Stephen Werczynski: Student of Karen Tuttle
Derek Barnes: Student of Orlando Cole
Sean Osborn: Graduating student of Donald Montanaro
Robert Koenig: Student of Dr. Vladimir Sokoloff
A. Scott Robinson: Graduating student of Michael Bookspan
Lisa Burn: Student of Frank Kaderabek
Jason Kaufman: Student of Frank Kaderabek
Richard Swartz: Student of Myron Bloom
John J. Freeman: Student of Glenn Dodson
Darrin Milling: Student of Glenn Dodson

Felix Galimir prepared the Beethoven

Music's the medicine of the mind.

- John Logan, c. 1788

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 20 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-EIGHTH STUDENT RECITAL

THE CURTIS BRASS & PERCUSSION ENSEMBLE
directed by
MASON JONES

Canzon septimi toni 1 — Giovanni Gabrieli (1554?-1612)
(8-part brass choir)

L'Atlantide cadence from Ballet des Djinns — Henri Tomasi (1901-1971)
(3-part timpani and percussion)

Notturni e Scherzi for Two trumpets, Horn, and Two Trombones — David Loeb (1939-)
Lento - Presto - Allegro - Lento - Allegro assai

Nonet for Brass — Wallingford Riegger (1885-1961)

Crucifixus — Antonio Lotti (1667-1746)
(8-part brass choir)

Lieutenant Kije, Symphonic Suite — Sergei Prokofiev (1891-1953)
The Birth of Kije - Romance - Kije's Wedding - Troika - The Burial of Kije

Alla Turca — Wolfgang Amadeus Mozart (1756-1791)
(arranged for brass quintet by Mason Jones)

THE ENSEMBLE

TRUMPETS

Lisa Burn
Anthony DiLorenzo
Jason Kaufman
Rodney Mack

HORNS

Nicola Averill
Brian Foote
Heather Johnson
Paul Osmond
Richard Swartz

TUBA

Craig Knox

TROMBONES

John DiLutis
John J. Freeman
Darrin Milling (bass)
Kevin Roberts

TIMPANI & PERCUSSION

Stephane Pelegri
A. Scott Robinson
David Weiner
G. Victor Yerrid

PIANO

Stuart Malina

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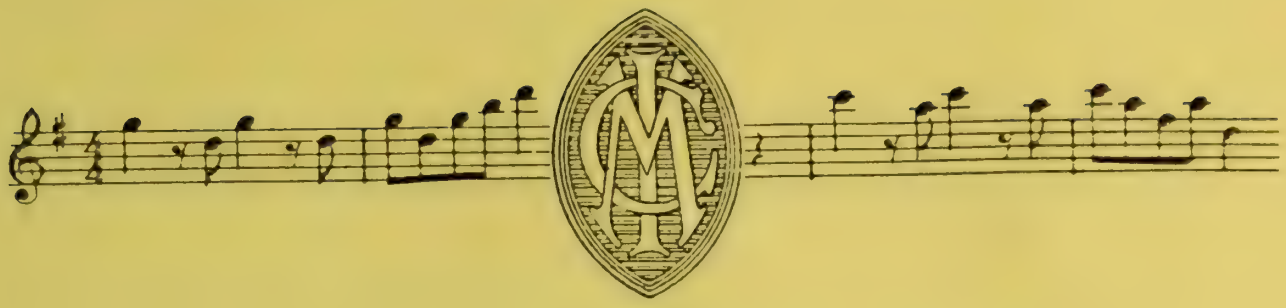
Music was originally discreet, seemly, simple, masculine, and of good morals. Have not the moderns rendered it lascivious beyond measure?

- Jacob of Liège, c. 1425

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 21 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

THE CURTIS LECTURE SERIES

WILL CRUTCHFIELD

"VOCAL HEALTH"



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 22 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-NINTH STUDENT RECITAL

GRADUATION RECITAL: SOOJIN PARK

Toccata in C minor, S. 911 — Johann Sebastian Bach (1685-1750)

Sonata No. 2 in A major, Op. 2, No. 2 — Ludwig van Beethoven (1770-1827)
Allegro vivace
Largo appassionato
Scherzo
Rondo

Scherzo No. 2 in B-flat minor, Op. 31 — Frederick Chopin (1810-1849)

Soojin Park, piano

INTERMISSION

Sonata in B minor (in one movement) — Franz Liszt (1811-1886)

Soojin Park, piano

Soojin Park: Graduating student of Gary Graffman

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Bach is the foundation of piano playing, Liszt the summit. The two make Beethoven possible.

- Ferruccio Busoni

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Thursday 23 February 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FORTY-FIRST STUDENT RECITAL

SENIOR STUDENT SOLOISTS AND ORCHESTRA CONDUCTED BY

WILLIAM SMITH

Ballade for Trombone and Orchestra — Eugène Bozza (1905-)

John DiLutis, trombone

Concerto for Violin and Orchestra in D major, Op. 77 — J. Brahms (1833-1897)
1st movement: allegro non troppo

Pamela Frank, violin
André Smith, conductor

First Rhapsody for Clarinet and Orchestra — Claude Debussy (1862-1918)

Sean Osborn, clarinet

Concerto for Piano and Orchestra — Peter Tchaikovsky (1840-1893)
No. 1 in B-flat minor, Op. 23
1st movement: allegro non troppo e molto maestoso

Soojin Park, piano

INTERMISSION

Concerto in F minor for Tuba and Orchestra (1955) — Ralph Vaughan Williams (1872-1958)
Allegro moderato - Romanza - Finale: rondo alla tedesca

Craig Knox, tuba

Rhapsody on a Theme of Paganini for Piano and Orchestra, Op. 43 — Sergei Rachmaninoff (1873-1943)

Matthew Herskowitz, piano

John DiLutis: Graduating student of Glenn Dodson/Pamela Frank: Graduating student of Jaime Laredo
André Smith: Graduating student of Otto-Werner Mueller/Sean Osborn: Graduating student of Donald Montanaro
Soojin Park: Graduating student of Gary Graffman/Craig Knox: Graduating student of Paul Krzywicki
Matthew Herskowitz: Graduating student of Seymour Lipkin

THE ORCHESTRA

VIOLINS

Scott St. John
Yayoi Numazawa
Huifang Chen
Elissa Koljonen
Hyuna Kim
Ruggero Allifranchini
Yumi Hwang
Emi Ohi Resnick

Kimberly Fisher
Choong-Jin Chang
Alexander Kerr
Lisamarie Vana
Wanchi Wang
Ayako Yoshida
Jennifer Haas
Juliette Kang

VIOLAS

Gerry Rice
Michael Strauss
Jean-Marc Apap
Stephen Werczynski
Stephen Creswell
Dennise Woodman

CELLOS

Peter Parthun
Wilhelmina Smith
Derek Barnes
Ju Young Lee
Julie Regan
Thomas Kraines

DOUBLEBASSES

Kevin Switalski
Eric Gronfor
Don-Michael Hill
Steven Larsen

HARP

Jung-Wha Lee (1-3)
Rong Tan (6)

PIANO

Christi Muse

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

FLUTES

Kristan Cybriwsky (4-5)
Joshua Smith (1)
Hye Ri Yoon (2-3-6)

OBOES

Jonathan Fischer (4)
Jennifer Kuhns (3-6)
Peter Smith (1-2-5)

CLARINETS

Vinicio Meza (1-2-3-4-5-6)
Michael Rusinek

BASSOONS

Matthew Bender (3)
John Fekete (2-4-6)
Daniel Matsukawa (1-5)

HORNS

Nicola Averill (1-3-4-5)
Heather Johnson
Paul Osmond
Richard Swartz (2-6)

TRUMPETS

Anthony DiLorenzo (1-2-3-4-5-6)
Rodney Mack

TROMBONES

John J. Freeman (4)
Darrin Milling (bass)
Kevin Roberts (1-5)

TIMPANI

Stephane Pelegri (1-2-5-6)
David Weiner (4)

PERCUSSION

David Weiner (3-5-6)
G. Victor Yerrid (1)

ORCHESTRA MANAGER

Richard Zuch

WIND PRINCIPALS

1-Bozza
2-Brahms
3-Debussy
4-Tchaikovsky
5-Vaughan Williams
6-Rachmaninoff



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 24 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTIETH STUDENT RECITAL

GRADUATION RECITAL: ERIC ZIVIAN

Prelude and Fugue in B major, S. 892 (from The Well-Tempered Clavier, Bk. 2) — Johann Sebastian Bach (1685-1750)

Prelude and Fugue in B minor, S. 893 (from The Well-Tempered Clavier, Bk. 2) — Bach

Sonata in D major, Op. 10, No. 3 — Ludwig van Beethoven (1770-1827)
Presto
Largo e mesto
Minuetto (allegro)
Rondo (allegro)

Fantasy for Piano (1987-1988) — Eric Zivian (1968-)

Eric Zivian, piano

INTERMISSION

Sechs kleine Klavierstücke, Op. 19 — Arnold Schoenberg (1874-1951)
1 Leicht, zart 2 Langsam
3 Sehr langsam Viertel 4 Rasch, aber leicht
5 Etwas rasch 6 Sehr langsam

Davidsbündlertänze, Op. 6 — Robert Schumann (1810-1856)
1 Lebhaft 2 Innig 3 Mit Humor
4 Ungeduldig 5 Einfach 6 Sehr rasch
7 Nicht schnell 8 Frisch 9 Lebhaft
10 Balladenmässig 11 Einfach 12 Mit Humor
13 Wild und lustig 14 Zart und singend 15 Frisch
16 Mit gutem Humor 17 Wie aus der Ferne 18 Nicht schnell

Eric Zivian, piano

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Eric Zivian: Graduating student of Gary Graffman

What distinguishes dissonances from consonances is not a greater or lesser degree of beauty, but a greater or lesser degree of comprehensibility.

- Arnold Schoenberg

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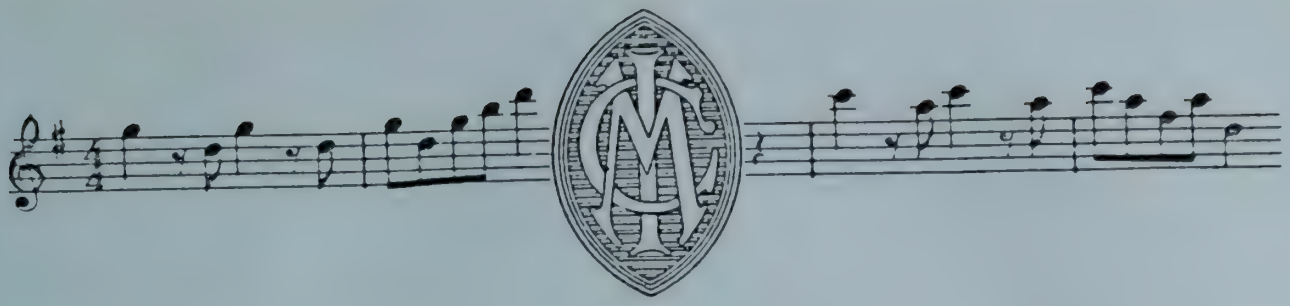
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 27 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FIRST STUDENT RECITAL

GRADUATION RECITAL: JU HEE SUH

Concerto in the Italian Style, S. 971 — Johann Sebastian Bach (1685-1750)
(Allegro)
Andante
Presto

Sonata No. 4 in E-flat major, Op. 7 — Ludwig van Beethoven (1770-1827)
Allegro molto e con brio
Largo con gran espressione
Allegro
Rondo: poco allegretto e grazioso

Scherzo No. 1 in B minor, Op. 20 — Frederic Chopin (1810-1849)

Ju Hee Suh, piano

INTERMISSION

Quintet for Piano and Strings in F minor, Op. 34 — Johannes Brahms (1833-1897)
Allegro non troppo
Andante un poco adagio
Scherzo
Finale: poco sostenuto

Nicholas Kitchen, violin Jennifer Orchard, violin
Scott Ligocki, viola Kristin Ostling, cello
Ju Hee Suh, piano

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Ju Hee Suh: Graduating student of Mieczyslaw Horszowski
Nicholas Kitchen: Student of Szymon Goldberg
Jennifer Orchard: Student of Szymon Goldberg
Scott Ligocki: Graduating student of Michael Tree
Kristin Ostling: Student of Orlando Cole

Felix Galimir prepared the Brahms

Who hears music, feels his solitude peopled at once.
- Robert Browning

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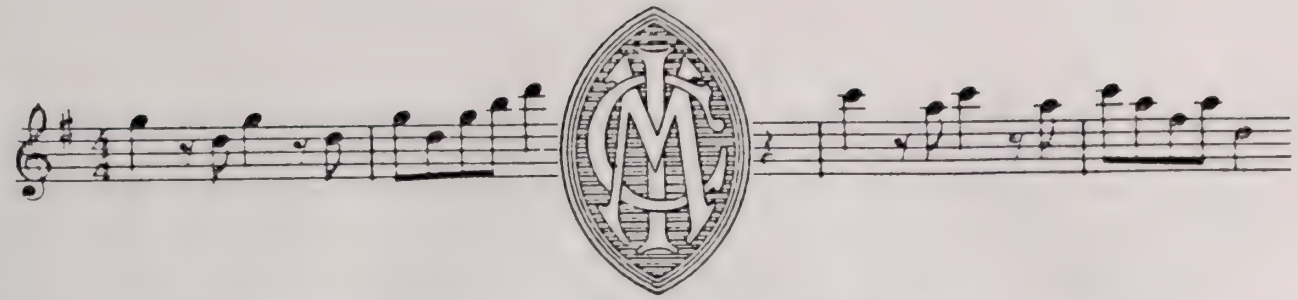
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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 28 March 1989 at 8:00pm

THE James Wolfensohn Concert Series of
The Joseph H. Lauder Institute
Wharton School - University of Pennsylvania

Kleine Kammermusik for Woodwinds, Op. 24, No. 2 — Paul Hindemith (1895-1963)
1st mvt: Lustig
4th mvt: Schnelle Viertel

Quintet for Woodwinds — Carl Nielsen (1865-1931)
Allegro ben moderato
Menuet
Praeludium - Adagio
Tema con variazioni

Quintet in E-flat major for Piano and Winds, K. 452 — Wolfgang Amadeus Mozart (1756-1791)
Largo
Allegro moderato
Larghetto
Rondo allegretto

Lisa Byrnes, flute Erika Shrauger, clarinet
Robert Walters, oboe MaryEllen Harris, bassoon
Nicola Averill, horn Eric Zivian, piano

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Lisa Byrnes: Graduating student of Julius Baker & Jeffrey Khaner
Erika Shrauger: Graduating student of Donald Montanaro
Robert Walters: Graduating student of Richard Woodhams
MaryEllen Harris: Student of Bernard Garfield
Nicola Averill: Student of Myron BLoom
Eric Zivian: Graduating student of Gary Graffman

People who make music together cannot be enemies, at least not while the music lasts.

- Paul Hindemith

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Howard Kornblum, Director of Concert Division

ANTHONY GIGLIOTTI $1,000.

March 29 Clarinet Master Class
7.30-10

Richard Hawley	Copland Concerto
Sean Osborn	Nielsen Concerto
~~Michael Rusinek~~	~~Poulenc Sonata~~
Erika Shrauger	Copland Concerto
Vinicio Meza	Hindemith Sonata

Audition Seminar
April 19, 4.30-7.30



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 29 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-SECOND STUDENT RECITAL

AN EVENING OF VOCAL MUSIC IN GERMAN AND FRENCH

Du bist die Ruh, Op. 59, No. 3 — Franz Schubert (1797-1828)
Gretchen am Spinnrade, Op. 2

Julia H. Price, soprano
Gary Gress, piano

Ich liebe Dich — Ludwig van Beethoven (1770-1827)

Widmung — Robert Schumann (1810-1856)

Hai-bo Bai, soprano
Xiao Lu Wang, piano

Ständchen — Johannes Brahms (1833-1897)

Frühlingstimmen Walzer — Johann Strauss, Jr. (1825-1899)

Milayne Mona, soprano
Christi Muse, piano

Feldeinsamkeit, Op. 86, No. 2 — Johannes Brahms (1833-1897)
Von ewiger Liebe, Op. 43, No. 1

Michele Yvonne Nonnenmacher, mezzo-soprano
Amy Gates, piano

Wie Melodien zieht es mir — Johannes Brahms (1833-1897)
Meine Liebe ist grün

Deborah Norin, soprano
Gary Gress, piano

INTERMISSION

Nell — Gabriel Fauré (1845-1924)

Villanelle — Eva dell'Acqua (1860- ?)

Milayne Mona, soprano
Christi Muse, piano

please turn for conclusion

Mandoline — Claude Debussy (1862-1918)
Romance

Jeffrey Irving, tenor
Gary Gress, piano

"C" — Francis Poulenc (1899-1963)
Air romantique
Air champêtre

Jenny Wollerman, soprano
Robert Koenig, piano

Julia H. Price: Graduating student of Marianne Casiello
Hai-Bo Bai: Student of Marlena Malas
Milayne Mona: Graduating student of Marianne Casiello
Michele Nonnenmacher: Student of Todd Duncan
Deborah Norin: Graduating student of Todd Duncan
Jeffrey Irving: Student of Raquel Adonaylo
Jenny Wollerman: Graduating student of Marlena Malas
Amy Gates: Student of Dr. Vladimir Sokoloff
Gary Gress: Graduating student of Dr. Vladimir Sokoloff
Robert Koenig: Student of Dr. Vladimir Sokoloff
Xiao Lu Wang: Student of Dr. Vladimir Sokoloff
Christi Muse: Student of Dr. Vladimir Sokoloff

Conceived and directed by Therese Casadesus Rawson
Mrs. Rawson prepared the French works
Ilse Hawrysz and Robert Grooters prepared the German works

Singing is near miraculous because it is the mastering of what is otherwise a pure instrument of egotism: the human voice.
- Hugo von Hofmannsthal

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THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 31 March 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-THIRD STUDENT RECITAL

THE CURTIS COMPOSITION CLASS

Between Three (2 + 4 hands, 2 pianos) (1989) — Ishmael E. Wallace (1971-)

Ishmael Wallace, piano Lucille Chung, piano
Eileen Buck, piano

String Quartet (1988) — Ishmael E. Wallace
Bulerias, Chorale and Fugue
Andante cantabile
Like a folksong
Scurrying
Chorale, scurrying

Gloria Justen, violin Brian Krinke, violin
Michael Strauss, viola Derek Barnes, cello

Colloquies (1984) — Troy Peters (1969-)
Allegro - Andante dolendo -
Giocoso - Adagio - Vivace

Erika Shrauger, clarinet MaryEllen Harris, bassoon

Lost (1988) — Troy Peters
Dust of Snow (1988)

Lynn Eustis, soprano
Stuart Malina, piano

Ballade — Eugene Alcalay (1966-)

Eugene Alcalay, piano

Suite for Violin — Eugene Alcalay
1 Andante 2 Presto 3 Grave
4 Moderato pizzicato 5 Finale: Allegro moderato

Yumi Hwang, violin

INTERMISSION

(please turn for conclusion)

Duo for Flute and Clarinet — Shailen Tuli (1968-)

Joshua Smith, flute Michael Rusinek, clarinet

Frost on Snow (1989) — Kam Morrill (1961-)
Afterflakes - A Patch of Old Snow - Plowmen -
Dust in the Eyes - Dust of Snow -
Looking for a Sunset Bird in Winter

John Kuether, baritone
Stephane Pelegri, marimba

String Quartet (1989) — Kam Morrill
Allegro - Presto - Allegro
Largo
Allegro moderato
Presto

Gloria Justen, violin Emi Ohi Resnick, violin
Michael Strauss, viola Derek Barnes, cello

Fantasia for Flute, Violin, and Piano "Pyong-Si-Jo" — David Loeb (1939-)

Hye Ri Yoon, flute Si Yeon Ryu, violin
Eun-Young Kwak, piano

Ishmael E. Wallace: Student of David Loeb
Troy Peters: Student of Ned Rorem
Eugene Alcalay: Student of Ned Rorem
Shailen Tuli: Student of David Loeb
Kam Morrill: Graduating student of Ned Rorem
Lucille Chung: Student of Eleanor Sokoloff
Eileen Buck: Student of Dr. Vladimir Sokoloff
Gloria Justen: Student of Szymon Goldberg
Brian Krinke: Student of Szymon Goldberg
Michael Strauss: Student of Karen Tuttle
Derek Barnes: Student of David Soyer
Erika Shrauger: Graduating student of Donald Montanaro
MaryEllen Harris: Student of Bernard Garfield
Lynn Eustis: Student in the Opera Degree Program with Roger Brunyate
Stuart Malina: Graduating conducting student of Otto-Werner Mueller
Yumi Hwang: Student of Jascha Brodsky & Yumi Ninomiya Scott
Joshua Smith: Student of Julius Baker & Jeffrey Khaner
Michael Rusinek: Student of Donald Montanaro
John Keuther: Student in the Opera Degree Program with Roger Brunyate
Stephane Pelegri: Student of Michael Bookspan
Emi Ohi Resnick: Student of Szymon Goldberg
Hye Ri Yoon: Graduating student of Julius Baker & Jeffrey Khaner
Si Yeon Ryu: Student of Aaron Rosand
Eun-Young Kwak: Graduating student of Dr. Vladimir Sokoloff

The conception itself is a musical image, and in bringing it to fuller realization, the composer is not pursuing a line of reasoning, but producing an object.

- Roger Sessions

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Sunday 2 April 1989 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FOURTH STUDENT RECITAL

A RECITAL OF VOCAL CHAMBER MUSIC

A la musique — Emmanuel Chabrier (1841-1894)

Marian Johnson-Healy, soprano Julia H. Price, soprano
Jenny Wollerman, soprano Carmen Tancredi-Varela, mezzo-soprano
Cheryl Majercik, mezzo-soprano

Weg der Liebe, Op. 20, No. 2
Die Schwestern, Op. 61, No. 1
Phänomen, Op. 61, No. 3
Die Boten der Liebe, Op. 61, No. 4
Am Strande, Op. 66, No. 3 — Johannes Brahms (1833-1897)

Jenny Wollerman, soprano Cheryl Majercik, mezzo-soprano
Ben Malensek, piano

Gestillte Sehnsucht, Op. 91, No. 1
Geistliches Wiegenlied, Op. 91, No. 2 — Brahms

Carmen Tancredi-Varela, mezzo-soprano
Michael Strauss, viola
Ben Malensek, piano

INTERMISSION

Songs for Soprano, Clarinet, and Piano, Op. 103 — Ludwig Spohr (1784-1859)
Sei still mein Herz
Zwiegesang
Wiegenlied
Wach' auf

Julia H. Price, soprano
Sean Osborn, clarinet
Ben Malensek, piano

Moravian Duets, Op. 32 — Antonin Dvořák (1841-1904)
Die Flucht - Das Vöglein - Die Trennung - Scheiden ohne Leiden - Das Pfand der Liebe - Die Verlassene - Die Träne - Die Bescheidene - Die Gefangene - Der Trost - Die wilde Rose

Marian Johnson-Healy, soprano
Michele Nonnenmacher, mezzo-soprano
Ben Malensek, piano

(please turn for conclusion)

Bachianas Brasileiras No. 5 — Heitor Villa Lobos (1887-1959)
Aria (cantilena) - Dansa (martelo)

Deborah Norin, soprano
Derek Barnes, cello John Koen, cello
Thomas Kraines, cello Soo-Hyun Lee, cello
Kristin Ostling, cello Peter Parthun, cello
Julie Regan, cello Wilhelmina Smith, cello
David Hayes, conductor

Marian Johnson-Healy: Graduating student of Raquel Adonaylo
Julia H. Price: Graduating student of Marianne Casiello
Carmen Tancredi-Varela: Graduating student of Todd Duncan
Cheryl Majercik: Graduating student of Marlena Malas
Jenny Wollerman: Graduating student of Marlena Malas
Michael Strauss: Student of Karen Tuttle
Sean Osborn: Graduating student of Donald Montanaro
Michele Nonnenmacher: Student of Todd Duncan
Deborah Norin: Graduating student of Todd Duncan
Derak Barnes, John Koen, Julie Regan, and Wilhelmina Smith are students of David Soyer
Thomas Kraines, Soo-Hyun Lee, Kristin Ostling, and Peter Parthun are students of Orlando Cole
David Hayes: Graduating student of Otto-Werner Mueller

Conceived and prepared by Ben Malensek

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

If you have any soul worth expressing, it will show itself in your singing.
- John Rusk

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

Federal Reserve Bank of Philadelphia
and
Curtis Institute of Music
present
A Student Recital

April 5, 1989
12:15 p.m.

I

Requiebros — Gaspar Cassado

KRISTIN OSTLING- cello HUGH SUNG - piano

II

Miroirs — Maurice Ravel
A Boat On The Ocean
Aubade Of The Jester

HUGH SUNG - piano

III

Polonaise de Concert Opus 4. — Henri Wieniawski

YUMI HWANG - violin HUGH SUNG - piano

IV

Trio in B Flat K. 502 — Wolfgang Amadeus Mozart
Allegro
Larghetto
Allegretto

YUMI HWANG - violin KRISTIN OSTLING - cello
HUGH SUNG - piano

No Smoking Please



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 3 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-FIFTH STUDENT RECITAL

GRADUATION RECITAL: MATTHEW HERSKOWITZ

Prelude and Fugue in G Minor — Johann Sebastian Bach (1685-1750)
(from The Well-Tempered Clavier, Book 2)

Sonata No. 28 in A major, Op. 101 — Ludwig van Beethoven (1770-1827)
Allegretto ma non troppo
Vivace alla marcia
Adagio ma non troppo e con affetto
Allegro

Sonata for Piano, Op. 26 — Samuel Barber (1910-1981)
Allegro energico
Allegro vivace e leggiero
Adagio mesto
Fuga: Allegro con spirito

Matthew Herskowitz, piano

INTERMISSION

Nocturne in C minor, Op. 48, No. 1 — Frederick Chopin (1810-1849)

Etude: Les sixtes — Claude Debussy (1862-1918)
Etude: Les tierces
Etude: Les octaves

Islamey — Mily Balakirev (1837-1910)

Matthew Herskowitz, piano

Matthew Herskowitz: Graduating student of Seymour Lipkin

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Hours of physical application and mental concentration produce the results you hear at these recitals. The Institute is proud to present this highly specialized, gifted group of young performers. We hope you bring to our concerts - along with your love for music - an awareness of the audience's sensibilities. It's unfair to expect a very young child to sit quietly through a concert, and it's grossly unfair to impose such a child on a music-loving audience. Please do not bring very young children to our concerts.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Have I a secret about playing the piano? It is a very simple one. I sit down on the piano stool and make myself comfortable - and I always make sure that the lid over the keyboard is open before I start to play.

- Artur Schnabel

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 5 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-SIXTH STUDENT RECITAL

SENIOR STUDENTS WITH ORCHESTRA CONDUCTED BY WILLIAM SMITH

Concerto in E Major for Doublebass — Johann Baptist Vanhal (1739-1813)
Allegro moderato
Adagio
Allegro moderato

Kevin Switalski, doublebass

Concerto in D minor for Violin and Orchestra, Op. 47 — Jean Sibelius (1865-1957)
1st mvt: Allegro moderato

James Umber, violin

Concerto for Piano and Orchestra No. 2 in B-flat major, Op. 19 — Ludwig van Beethoven (1770-1827)
2nd mvt: Adagio
3rd mvt: Rondo

Ju Hee Suh, piano

INTERMISSION

"Je suis Titania" (from Mignon, 1866) — Ambroise Thomas (1811-1896)

"Ombre légère" (from Dinorah, 1859) — Giacomo Meyerbeer (1791-1864)

"Où va la jeune indoue" (from Lakmé, 1883) — Leo Delibes (1836-1891)

Milayne Mona, soprano

Serenade for Flute, Harp, and Strings (1946) — Howard Hanson (1896-1981)

Hye Ri Yoon, flute
Kyung-Hee Kim, harp

Concerto for Piano and Orchestra No. 3 in D minor, Op. 30 (1909) — Sergei Rachmaninoff (1873-1943)
2nd mvt: Intermezzo, adagio
3rd mvt: Finale, alla breve

Avner Arad, piano

THE ORCHESTRA

VIOLINS

Yayoi Numazawa
Ghislaine Fleischmann
Jennifer Orchard
Sang-Eun Bae
Ruggero Allifranchini
Si-Yeon Ryu
Yumi Hwang

Gloria Justen
Wanchi Huang
Wendolyn Olson
Qin Wang
Ayako Yoshida
Judith Ingolfsson
Juliette Kang

VIOLAS

Gerry Rice
Scott Ligocki
Michael Strauss
Stephen Werczynski
Stephen Creswell

CELLOS

Wendy Sutter
Kristin Ostling
Sun-Won Ryang
Mirjam Ingolfsson

DOUBLEBASSES

Glenn Gordon
Don-Michael Hill

HARP

Rong Tan

ORCHESTRA LIBRARIAN

Dr. Edwin E. Heilakka

ORCHESTRA MANAGER

Richard Zuch

PRINCIPALS

1=Vanhal
2=Sibelius
3=Beethoven
4=3 arias
6=Rachmaninoff

FLUTES

Joshua Smith (2-3-4-6)

OBOES

Jonathan Fischer
Jennifer Kuhns (1-2-3-4-6)
Peter Smith

CLARINETS

Richard Hawley
Sean Osborn (2-4-6)
Michael Rusinek

BASSOONS

John Fekete
MaryEllen Harris (2-3-4-6)
Daniel Matsukawa

HORNS

Nicola Averill (3-4-6)
Heather Johnson
Paul Osmond (1)
Richard Swartz (2)

TRUMPETS

Lisa Burn
Anthony DiLorenzo (2-4-6)
Rodney Mack

TROMBONES

John J. Freeman (2-4-6)
Kevin Roberts
Darrin Milling (bass)

TUBA

Craig Knox

TIMPANI

A. Scott Robinson (4)
David Weiner (2)
G. Victor Yerrid (6)

PERCUSSION

Stephane Pelegri
David Weiner
G. Victor Yerrid

Kevin Switalski: Graduating student of Roger Scott
James Umber: Student of Jaime Laredo & Yumi Ninomiya Scott
Ju Hee Suh: Graduating student of Mieczyslaw Horszowski
Milayne Mona: Graduating student of Marianne Casiello
Hye Ri Yoon: Graduating student of Julius Baker & Jeffrey Khaner
Kyung-Hee Kim: Graduating student of Marilyn Costello
Avner Arad: Graduating student of Seymour Lipkin

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

HENRI TEMIANKA MASTER CLASS

Curtis Hall

Thursday, April 6
2-5 p.m

Jennifer Orchard:	Brahms Violin Concerto, first movement
~~Desiree Ruhstrat~~:	~~Sibelius Violin Concerto, first movement~~
Ayako Yoshida:	Brahms Violin Sonata in G major
Elissa Koljonen:	Tchaikovsky Violin Concerto, third movement
Julie Kang:	Prokofiev Violin Concerto No. 1

Ayako Yoshida
Zvi Carmeli
John Koen
Anthony Hewitt — Schumann Piano Quartet



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 7 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-SEVENTH STUDENT RECITAL

THE CURTIS BRASS & PERCUSSION ENSEMBLE
directed by
GLENN DODSON

Antiphony No. 1	Heinrich Schütz
Vom Himmel Hoch	Johann Sebastian Bach
Canticle for Brass Con brio - Adagio - Con brio	Albert L. Carr
Cinque Intagli Fanfare, Slow, Moderato, Slow, Quick	Bennie Beach

INTERMISSION

Heroic Fanfare	Anthony Di Lorenzo
Serenade for Brass Allegro - Andante - Vivace	Robert Starer
Negev - A Tone Poem for Brass	John Hartmeyer
Three Intradas Allegro maestoso - Marcato - Allegro con brio	Vaclav Nelhybel
Symphony for Brass & Timpani Dona nobis pacem Elegy Jubilation	Herbert Haufrecht

THE ENSEMBLE

TRUMPETS

Lisa Burn
Anthony DiLorenzo
Frank Ferraro, Jr. (guest)
Jason Kaufman
Rodney Mack

HORNS

Nicola Averill
Brian Foote
Heather Johnson
Paul Osmond
Richard Swartz

TROMBONES

John DiLutis
John J. Freeman
Kevin Roberts
Darrin Milling (bass)

TUBA

Craig Knox

TIMPANI & PERCUSSION

Stephane Pelegri
A. Scott Robinson
David Weiner
G. Victor Yerrid

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

That noise or sound which musicians make while they are tuning their instruments, is nothing pleasant to hear, but yet is a cause why the music is sweeter afterwards.

- Francis Bacon

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Saturday 8 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

CONDUCTING STUDENTS OF OTTO-WERNER MUELLER

Academic Festival Overture, Op. 80 — Johannes Brahms (1833-1897)

Miguel Harth-Bedoya, conductor

Siegfried Idyll — Richard Wagner (1813-1883)

James Ross, conductor

Romeo and Juliet Fantasy-Overture — Peter Ilyitch Tchaikovsky (1840-1893)

Stuart Malina, conductor

INTERMISSION

Symphony No. 3 in A minor, Op. 56 ("Scottish") — Felix Mendelssohn (1809-1847)

1 Introduction and Allegro agitato
2 Scherzo assai vivace

David M. Hayes, conductor

3 Adagio cantabile
4 Allegroguerriero and finale maestoso

André Smith, conductor

The conducting program at THe Curtis Institute is generously supported by the Helen F. Whitaker Fund



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Sunday 9 April 1989 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-EIGHTH STUDENT RECITAL

Suite for Harp — Benjamin Britten (1913-1976)
Overture - Toccata - Nocturne - Fugue - Hymn

Rapsodie pour la harpe — Marcel Grandjany (1891-1975)

Jung-Wha Lee, Harp

Sonata for Clarinet and Piano in E-flat major, Op. 120, No. 2 — Johannes Brahms (1833-1897)
Allegro amabile - Allegro appassionato -
Andante con moto - Allegro

Vinicio Meza-Solano, clarinet
Gary Gress, piano

Prelude to I Masnadieri — Giuseppe Verdi (1813-1901)

Ballade for Tuba and Piano (1968/83) — Jan Krzywicki

Craig Knox, tuba
Paul Krzywicki, piano

INTERMISSION

Carmen Fantasy, Op. 25 — Pablo de Sarasate (1844-1908)

Juliette Kang, violin
Xiao Lu Wang, piano

Musical Moments Nos. 1 and 2 — Franz Schubert (1797-1828)

Sonata No. 2 in A Major, Op. 2, No. 2 — Ludwig van Beethoven (1770-1827)
Allegro vivace
Largo appassionato
Scherzo
Rondo

Wai Cheng, piano

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Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Jung-Wha Lee: Student of Marilyn Costello
Vinicio Meza-Solano: Student of Donald Montanaro
Gary Gress: Graduating student of Dr. Vladimir Sokoloff
Craig Knox: Graduating student of Paul Krzywicki
Paul Krzywicki: Guest artist
Wai Cheng: Student of Seymour Lipkin
Juliette Kang: Student of Jascha Brodsky
Xiao Lu Wang: Student of Dr. Vladimir Sokoloff

Music is in a continual state of becoming.

- Aaron Copland

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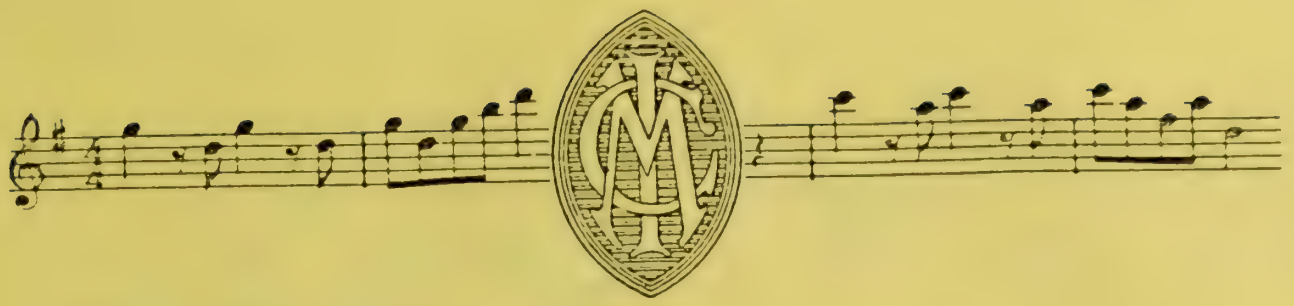
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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 10 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

FIFTY-NINTH STUDENT RECITAL

Suite No. 4 for Cello Solo in E-flat major — Johann Sebastian Bach (1685-1750)
Prelude - Allemande - Courante - Sarabande - Bourée I - Bourée II - Gigue

G. Victor Yerrid, marimba

Sonata No. 1 in G major for Violin and Piano, Op. 78 — Johannes Brahms (1833-1897)
Vivace ma non troppo
Adagio
Allegro molto moderato

Carmen Fantasy, Op. 25 — Pablo de Sarasate (1844-1908)

Ayako Yoshida, violin
Reiko Uchida, piano

Fantasy and Fugue on B-A-C-H — Franz Liszt (1811-1886)

Ju Hee Suh, piano

G. Victor Yerrid: Student of Michael Bookspan
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Reiko Uchida: Student of Claude Frank
Ju Hee Suh: Graduating student of Mieczyslaw Horszowski

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Music is architecture translated or transposed from space into time; for in music, besides the deepest feelings, there reigns also a rigorous mathematical intelligence.

- Georg W. F. Hegel

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

REGINE CRESPIN MASTER CLASS

III

Tuesday, April 11
2 - 6 p.m

Olive Lynch	Puccini:	Che tua madre
Nancy Stott	Saint-Saens:	Mon coeur a ta voix
Elizabeth St. Leger	Mahler songs	
John Kramar	du Parc:	L'invitation au voyage
San-ky Kim	Liszt:	O Quand je dor
	Gounod:	Salut demeure chaste et pur
~~Cheryl Majercik~~	~~Chausson:~~	~~Le temps de lilas~~
Karie Brown	Gounod:	Faites-lui mes aveux
Jennifer Jones	Offenbach:	Elle ha fui, la tourterelle
	Faure:	Le Secret
Carmen Tancredi	Chausson:	Poeme de l'amour et de la mer
	Rossini:	Cruda sorte
Laura Mashburn	Massenet:	Il est doux, il est bon



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 12 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTIETH STUDENT RECITAL

So anch'io la virtù magica — Gaetano Donizetti (1797-1848)
(from Don Pasquale)

Zeffiretti lusinghieri — Wolfgang Amadeus Mozart (1756-1791)
(from Idomeneo)

Quando m'en vo soletta — Giacomo Puccini (1858-1924)
(from La Bohème)

Marian Johnson-Healy, soprano
Gary Gress, piano

At the well — Richard Hageman (1882-1966)
Do not go my love

Heather — Elinor Remick Warren (1905-)
White horses of the sea

Dearest Mama — Douglas Moore (1893-1969)
(from The Ballad of Baby Doe)

Vilia — Franz Lehar (1870-1948)
(from The Merry Widow)

Julia Price, soprano
Sylvia Lee, piano

INTERMISSION

Quintet for Piano and Strings in A Major, Op. 81 — Antonin Dvořák (1841-1904)
Allegro ma non troppo
Andante con moto
Molto vivace
Finale: allegro

Huifang Chen, violin Hyuna Kim, violin
Caroline Coade, viola Thomas Kraines, cello
Eileen Buck, piano

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Marian Johnson-Healy: Graduating student of Raquel Adonaylo
Gary Gress: Graduating student of Dr. Vladimir Sokoloff
Julia Price: Graduating student of Marianne Casiello
Sylvia Lee: Curtis faculty
Huifang Chen: Student of Jascha Brodsky
Hyuna Kim: Student of Aaron Rosand
Caroline Coade: Student of Karen Tuttle
Thomas Kraines: Student of Orlando Cole
Eileen Buck: Student of Dr. Vladimir Sokoloff

Karen Tuttle prepared the Dvořák

It is quite possible to lead a virtuous and happy life without books, or ink; but not without wishing to sing, when we are happy; not without meeting with continual occasions when our song, if right, would be a kind service to others.

- John Ruskin

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 14 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FIRST STUDENT RECITAL

Sonata for Horn and Piano in F Major, Op. 17 — Ludwig van Beethoven (1770-1827)
Allegro moderato
Poco adagio, quasi andante
Rondo: allegro moderato

Paul Osmond, horn
Tania Lee, piano

Concerto for Trombone — Henri Tomasi (1901-1971)
Andante et scherzo - Valse
Nocturne
Tambourin

Kevin Roberts, trombone
Christi Muse, piano

Sonata No. 3 in G minor for Violin and Piano — Claude Debussy (1862-1918)
Allegro vivo
Intermède (fantasque et léger)
Finale (très animé)

Ruggero Allifranchini, violin
Robert Koenig, piano

Suite for Violin, Clarinet, and Piano — Darius Milhaud (1892-1974)
1 Ouverture 2 Divertissement
3 Jeu 4 Introduction et final

Alexander Kerr, violin Vinicio Meza-Solano, clarinet
Christi Muse. piano

INTERMISSION

Quartet for Piano and Strings in E-flat major, Op. 47 — Robert Schumann (1810-1856)
Sostenuto assai - Allegro ma non troppo
Scherzo: molto vivace
Andante cantabile
Finale: vivace

Ayako Yoshida, violin Zvi Carmeli, viola
John Koen, cello Anthony Hewitt, piano

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Paul Osmond: Student of Myron Bloom
Tania Lee: Student of Gary Graffman
Kevin Roberts: Student of Glenn Dodson
Christi Muse: Student of Dr. Vladimir Sokoloff
Ruggero Allifranchini: Student of Szymon Goldberg
Robert Koenig: Student of Dr. Vladimir Sokoloff
Alexander Kerr: Student of Aaron Rosand
Vinicio Meza-Solano: Student of Donald Montanaro
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Zvi Carmeli: Student of Karen Tuttle
John Koen: Student of David Soyer
Anthony Hewitt: Student of Leon Fleisher

Karen Tuttle prepared the Milhaud and the Schumann

I have no esthetic rules, or philosophy, or theories. I love to write music. I always do it with pleasure, otherwise I just do not do it.

- Darius Milhaud

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

THE CURTIS INSTITUTE OF MUSIC
RITTENHOUSE SQUARE
PHILADELPHIA, PENNSYLVANIA 19103

OFFICE OF THE DIRECTOR

LEV VLASENKO MASTER CLASS

Horszowski Room

Saturday, April 15

10.30 - 1	Ju hee Suh	Beethoven: Appasionata Sonata, Op. 54
	Meng Chieh Liu	Rachmaninoff: Corelli Variations
	Li Jian	Liszt: Eroica Etude Chopin: Ballade No. 4 in F minor, Prokofiev: Sonata No. 3
2.30 - 6	Peter Miyamoto	Chopin: Two Nocturnes, Op. 55
	Anthony Hewitt	Ravel: Alborada del Gracioso
	Angela Au	Mozart: Concerto in A major, K488 (first movement)
	Eric Zivian	Schubert: Sonata in C minor, Op. post

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

RITTENHOUSE SQUARE
PHILADELPHIA

Presents

THE CURTIS OPERA DEPARTMENT

IN TWO ONE ACT OPERAS

L'ENFANT ET LES SORTILÈGES

Lyric Fantasy in One Act
By Maurice Ravel

GIANNI SCHICCHI

Comic Opera in One Act
By Giacomo Puccini
Text By
Giovacchino Forzano

The Curtis Symphony Orchestra
Michael Korn, Conductor

Roger Brunyate, Director
Teresa Roebuck, Choreographer

Michael Franklin White, Set and Costume designer
James Leitner, Lighting Designer
Elson Associates, Leonard Vargas and Russell Kern
Wig and Make-up Designer

SATURDAY, APRIL 15, 8:00 p.m., 1989
FUREY ELLIS AUDITORIUM
Southampton Road and Roosevelt Boulevard
Philadelphia, Pa.

Sponsored by: The Philadelhpia Department of Recreation
The Northeast Philadelphia Cultural Council
The Klein Branch JCCs

L'ENFANT ET LES SORTILÈGES

Lyric Fantasy in One Act

By Maurice Ravel

Text by Colette

By Arrangement with Theodore Presser Company, Agents For
DURRAND S.A., Publisher and Copyright Owner

CAST

THE CHILD.....Karie Brown

FIRE and NIGHTINGALE.....Lydia Milà
PRINCESS and BAT.....Jennifer Jones
CHAIR and SHEPHERDESS.....Jenny Wollerman
SHEPHERD and DRAGONFLY.....Charlotte Hellekant
MOTHER and CHINESE CUP.....Carmen Tancredi
TABBY CAT and SQUIRREL.....Lorie Gratis
TEAPOT and ARITHMETIC.....Perry Brisbon
TREE FROG.....San-Ky Kim
GRANDFATHER CLOCK and TOM CAT.....John Kramar
ARMCHAIR and TREE.....John Kuether
DANCERS.....Katie Grande and Liz Ray

FURNITURE, WALLPAPER FIGURES, NUMBERS, ANIMALS, and INSECTS
Sung by Members of the Company

The action takes place in the Child's room, in the garden outside, and in his imagination....

THE STORY OF THE OPERA

Although Ravel's Opera, L'Enfant et les Sortilèges can be translated roughly as "The Child and The Enchantments" or "The Bewitched Child," it is so difficult to translate accurately that most people simply leave it in French. The Opera tells the story of a child who is very naughty, breaking the furniture in his room and hurting his pet animals until his victims come to life and teach him a well-deserved lesson.

The Opera begins in a ground-floor room that opens into a garden. A child is sitting at a table. He is supposed to be doing his homework, but would rather pull the cat's tail or torture his pet squirrel. His mother enters and when she sees how little work he has done, she angrily takes everything away, leaving him in the room alone. In a temper tantrum, the child throws the teapot and cup to the floor, stabs the squirrel with his pen, kicks the cat, pokes the fire and throws water on it, strips off the wallpaper, breaks the pendulum off the grandfather clock, tears up his books, and breaks his slates.

Exhausted by all this, he is just about to sit in the big armchair when the contents of the room come to life and begin dancing around the room furiously, completely out of control. Suddenly a princess arises from a torn-up storybook and has no place to go because the remaining pages of the book have been torn out. She disappears. For the first time the child realizes the damage he has caused.

Gradually the walls of the room open up and we are transported into the garden which is filled with animals. They turn upon the child, biting, beating and scratching him for the pain he has caused them in the past. During the fight, a little squirrel gets hurt. The child bandages its foot with his handkerchief. The animals feel ashamed for the pain they have caused the child and tenderly they lift him up and, singing that he is a good child after all, they take him back to his mother.

GIANNI SCHICCHI

Comic Opera in One Act

By Giacomo Puccini

Text By Giovacchiono Forzano
Dante's Inferno

BUOSO DONATI.....Mort de Functus
BETTO, Buoso's brother-in-law.....John Kuether
SIMONE, Buoso's cousin, former Mayor of Fuceccio..Seth Malkin
ZITA, Buoso's cousin.....Nancy Stott
GHERARDO, Buoso's nephew.....San-Ky Kim
NELLA, Gherardo's wife.....Elizabeth St Leger
GHERARDINO, Gherardo and Nella's son.....Deborah Norin
MARCO, Simone's son.....Timothy Jon Sarris
LA CIESCA, Marco's wife.....Olive Lynch
RINUCCIO, Zita's nephew.....Michael Schade
LAURETTA, in love with Rinuccio.....Lynn Eustis
GIANNI SCHICCHI, Lauretta's father.....Lawrence Mudd
MAESTRO SPINELLOCCIO, Buoso's doctor.....John Kramar
SER AMANTIO DI NICOLAO, a notary.....John Kramar
PINELLINO, a shoemaker.....Donald Fry
GUCCIO, a dyer.....Jeffrey Irving

The action takes place in Buoso Donati's house in Florence in the year 1299

THE STORY OF THE OPERA

GIANNI SCHICCHI is an enterprising scoundrel who, according to Dante, lived in Florence at the end of the 13th century. Like the other two operas in Puccini's Trittico, which was written for the Metropolitan Opera House in 1918, Gianni Schicchi is based on the theme of death. In this case, however, it is treated with unexpected hilarity.

The opera opens around the deathbed of Buoso Donati, a prosperous merchant. The room is filled with his relatives, bemoaning their loss and praying for the soul of the deceased. Among the grieving kin is Rinuccio, a student and nephew of Buoso's cousin, Zita.

The relatives' grief is merely perfunctory: their main concern is the rumor that Buoso recently changed his will. They ransack the room and after a furious search Rinuccio finds the will. Before giving it to them, Rinuccio makes Zita promise to allow him to marry his beloved Lauretta. She grudgingly agrees, and the will is read: Buoso has left his entire property to a monastery! The relatives look for a way around the situation. Rinuccio suggests they send for Gianni Schicchi, Lauretta's father, and ask him for help. Soon Schicchi arrives, bringing Lauretta with him.

With one glance, Schicchi realizes the relatives' hypocrisy and wants nothing to do with them, nor they with him. It is only when Lauretta begs him that he relents. Suddenly there is a knock on the door: it is Spinelloccio, Buoso's old doctor. Quick as a flash, the relatives hide the corpse, and Schicchi puts on a nightgown and jumps into the bed. The deception works perfectly--the doctor even congratulates "Buoso" on his sudden improvement!

This episode was merely a dress rehearsal for Schicchi's main plan: to summon Buoso's lawyer and dictate a new will. Just before the lawyer arrives, Schicchi reminds everyone of the penalties for forgery--exile and the removal of the right hand.

Once the lawyer and witnesses arrive, Schicchi, as Buoso, dictates the requests of each relative. But when it comes to the house, the mule, and the sawmills, he bequeths them "to my dear friend, Gianni Schicchi" --silencing the outraged relatives by waving his arm at them like a handless stump.

After the lawyer leaves, Schicchi drives the angry relatives out of his house, which he then presents to Rinuccio and Lauretta as a wedding gift.

THE CURTIS OPERA DEPARTMENT

Roger Brunyate	Acting Head of Department
Mikael Eliasen	Director of Music Studies
Danielle Orlando	Principal Coach
Marciem Bazell	Make-up
Wayne Conner	Opera History
Jenny Diggs	Dance
Louis Menendez	Staff Pianist
Teresa Nevola	Co-ordinator
Susan Nowick	Staff Pianist
Theresa Roebuck	Mime

PRODUCTION STAFF

Stage Director	Roger Brunyate
Conductor	Michael Korn
Principal Coaches	Danielle Orlando (SC)
	Mikael Eliasen (LE)
Coaches	Susan Nowicki (SC)
	Louis Menendez (LE)
Choreographer	Teresa Roebuck
Production Manager	Ralph Batman
Set Designer	Michael Franklin White
Costume Designer	Michael Franklin White (LE)
Costume Designer	Michael DiNenno (SC)
Wig and Make-up Design	Elson Associates
	Leonard Vargas & Russell Kern
Lighting Designer	James Leitner (LE)
	George McMahon (SC)
Wardrobe Master	Michael DiNenno
Properties	Michael Kleintop
Assistant Stage Manager	Gabriel Hakvaag

Scenery built by SMRD Theatricals, Philadelphia

THE NORTHEAST PHILADELPHIA CULTURAL COUNCIL, INC

Lee Phillips - President
Emiliano Martin - First Vice-President
Estelle Robinson - Second Vice-President
Madeline Sovira - Secretary/Treasurer
Ann-Marie Pulaski - Trustee
James R. Robb - Advisor

We wish to thank Mr. Norman Flaherty, Director of the Philadelphia State Hospital and his Staff for their kind assistance in helping to make this performance possible.

THE ORCHESTRA

VIOLIN I

James Umber
Sang-Eun Bae
Elissa Koljonen
Ellen-Marie Justen
Desiree Ruhstrat
Wanchi Huang
Kamilla Schatz
Emi Resnick
Choong Jin Chang
Wendolyn Olson

VIOLIN II

Kimberly Fisher
Alexander Kerr
Lisamarie Vana
Qin Wang
Suzanne Kurtzman
Eugene Watanabe
Brian Krinke
Jennifer Haas
Miera Kim

VIOLA

William Goodwin
En-Sik Choi
David Arnott
Zvi Carmelli
Caroline Coade
Dennise Woodman
David Hayes

CELLO

John Koen
Mina Smith
Soo Hyun Lee
Derek Barnes
Ju Young Lee
Julie Regan

DOUBLE BASS

Geoffrey Osika
Erik Gronfor
Steven Larson
Nancy Barr

HARP

Jung Wa Lee
Kyung Hee Kim

FLUTE

Hye Ri Yoon
Joshua Smith
David DiGicobbe

OBOE

Robert Walters
Peter Smith
Jonathan Fischer

CLARINET

Vinicio Meza
Richard Hawley
Michael Rusinek

BASSOON

Matthew Bender
John Fekete
Mary Ellen Harris

HORN

Nicola Averill
Paul Osmond
Richard Swartz
Heather Johnson

TRUMPET

Rodney Mack
Jason Kaufman
Lisa Burn

TROMBONE

Jeffrey Freeman
Kevin Roberts
Darrin Milling

TUBA

Craig Knox

PIANO/CELESTE

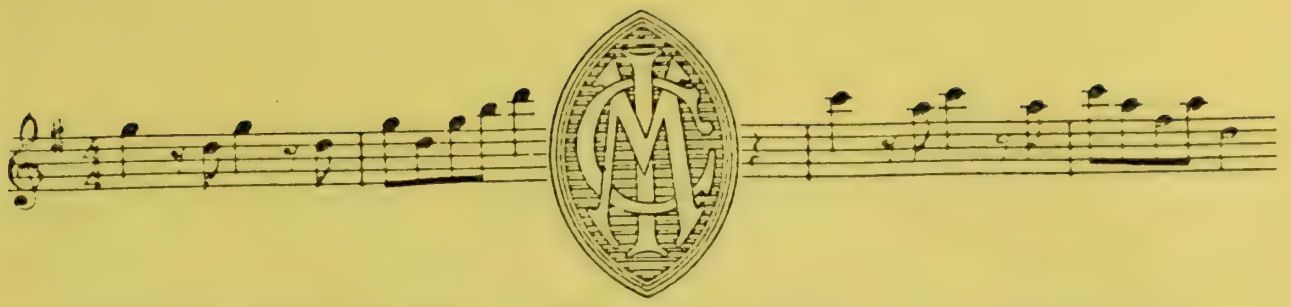
Louis Menendez
Christi Muse

PERCUSSION

A. Scott Robinson
Stephane Pelegri
David Weiner
G. Victor Yerrid

THE CURTIS INSTITUTE OF MUSIC

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for performing careers on the highest professional level. It provides full-tuition scholarships for all of its students, attracting the finest young musicians from the entire world. Currently 176 students from the United States and 23 foreign countries, study with the school's celebrated 70-member faculty, which includes performing artists of the most distinguished international renown.



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Sunday 16 April 1989 at 3:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SECOND STUDENT RECITAL

GRADUATION RECITAL: YAYOI NUMAZAWA

Partita No. 2 in D minor for Violin Alone, S. 1004 — J. S. Bach (1685-1750)
1 Allemande 2 Corrente 3 Sarabanda
4 Giga 5 Ciaccona

Yayoi Numazawa, violin

Sonata No. 3 in G minor for Violin and Piano — Claude Debussy (1862-1918)
Allegro vivo
Interméde (fantasque et léger)
Finale (très animé)

Yayoi Numazawa, violin
Robert Koenig, piano

INTERMISSION

Sonata No. 6 for Violin Alone, Op. 27/6 — Eugène Ysaÿe (1858-1931)

Yayoi Numazawa, violin

Romance for Violin and Piano, Op. 11 — Antonin Dvořák (1841-1904)

Tzigane for Violin and Piano — Maurice Ravel (1875-1937)

Yayoi Numazawa, violin
Robert Koenig, piano

Yayoi Numazawa: Gradauating student of Yumi Ninomiya Scott
Robert Koenig: Student of Dr. Vladimir Sokoloff

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The sweetness and delightfulness of music have a natural power to lessify melancholy passion.

- Increase Mather, 1684

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 17 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-THIRD STUDENT RECITAL

GRADUATION RECITAL: PETER PARTHUN

Sonata No. 6 in A major for Cello & Piano — Luigi Boccherini (1743-1805)
Adagio - Allegro

Peter Parthun, cello
Robert Koenig, piano

Suite No. 4 for Cello Alone, S. 1010 — Johann Sebastian Bach (1685-1750)
1 Prelude 2 Allemande 3 Courante
4 Sarabande 5 Bourée I & II 6 Gigue

Peter Parthun, cello

INTERMISSION

Sonata for Cello Alone, Op. 25 /3 — Paul Hindemith (1895-1963)
1 Lebhaft 2 Mässig schnell 3 Langsam
4 Lebhafte Viertel 5 Mässig schnell

Peter Parthun, cello

Cello Sonata No. 2 in G Minor — Bohuslav Martinu (1890-1958)
allegro - Largo - Allegro commodo

Peter Parthun, cello
Robert Koenig, piano

Peter Parthun: Graduating student of Orlando Cole
Robert Koenig: Student of Dr. Vladimir Sokoloff

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It is Proportion beautifies everything, the whole Universe consists of it, and Musicke is measured by it.

- Orlando Gibbons

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OFFICE OF THE DIRECTOR

BETTY ALLEN MASTER CLASS
Curtis Hall

Tuesday, April 18
1-4 p.m

Michele Nonnenmacher	R. Strauss:	Befreit
Marian Johnson-Healy	Puccini:	Quando m'en vo soletta
Carmen Tancredi	Chausson:	Poeme de l'amour et de la mer
	Mozart:	Smanie implabile
Olive Lynch	Strauss:	Csardas
Jennie Wollerman	Brahms:	German Requiem
	Strauss:	Ich wollt ein Strausslein Binde
John Kramar	Rorem:	For Poulenc
Charlotte Hellekant	Mahler:	Erinnerung



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Tuesday 18 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FOURTH STUDENT RECITAL

"Le phénix" for Four Bassoons — Michel Corrette (1709-1795)
Allegro - Adagio - Allegro

MaryEllen Harris, bassoon Matthew Bender, bassoon
John Fekete, bassoon Daniel Matsukawa, bassoon

Fantasy Pieces for Cello and Piano, Op. 73 — Robert Schumann (1810-1856)
Zart und mit Ausdruck
Lebhaft leicht
Rasch und mit Feuer

Elegy for Cello and Piano — Gabriel Fauré (1845-1924)

Requiebros for Cello and Piano — Gaspar Cassado (1897-1966)

Juyoung Lee, cello
Christi Muse, piano

Nichts, Op. 10, No. 2 — Richard Strauss (1864-1949)
Morgen, Op. 27, No. 4
Zueignung, Op. 10, No. 1

Michael Schade, tenor
Meng-Chieh Liu, piano

Fantasie for Flute and Piano, Op. 79 — Gabriel Fauré (1845-1924)

Sonata for Flute and Piano (1958) — Francis Poulenc (1899-1963)
Allegro malinconico
Cantilena
Presto giocoso

Hye Ri Yoon, flute
Meng-Chieh Liu, piano

Variations on a Theme by Corelli, Op. 42 — Sergei Rachmaninoff (1873-1943)

Meng-Chieh Liu, piano

INTERMISSION

(please turn for conclusion)

Thirteen Songs from Op. 34 — Sergei Rachmaninoff (1873-1943)

1 The Muse 2 The Soul's Concealment 3 The Storm 4 "Day to night comparing went the wind her way" 5 Arion 6 The Raising of Lazarus 7 "So dread a fate I'll ne'er believe" 8 Music 9 The Poet 10 The Morn of Life 11 "With holy banner firmly held" 12 "What wealth of rapture" 13 Vocalise

Lisa Helmel, soprano Charlotte Hellekant, mezzo-soprano
Michael Schade, tenor Lawrence Mudd, baritone
Meng-Chieh Liu, piano

MaryEllen Harris: Student of Bernard Garfield
Matthew Bender: Graduating student of Bernard Garfield
John Fekete: Student of Bernard Garfield
Daniel Matsukawa: Student of Bernard Garfield
Juyoung Lee: Student of Orlando Cole
Christi Muse: Student of Dr. Vladimir Sokoloff
Hye Ri Yoon: Student of Julius Baker & Jeffrey Khaner
Lisa Helmel: Curtis Class '87
Charlotte Hellekant: Student in the Opera Degree Program with Roger Brunyate
Michael Schade: Student in the Opera Degree Program with Roger Brunyate
Lawrence Mudd: Student in the Opera Degree Program with Roger Brunyate
Meng-Chieh Liu: Student of Eleanor Sokoloff

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Music is enough for a lifetime - but a lifetime is not enough for music.

- Sergei Rachmaninoff

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Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 19 April 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-FIFTH STUDENT RECITAL

Durch Zärtlichkeit und Schmeicheln
(from Die Entführung aus dem Serail) — Wolfgang Amadeus Mozart (1756-1791)

Brentano Lieder, Op. 68 — Richard Strauss (1864-1949)
Säusle, liebe Myrte
Ich wollt' ein Strausslein binden
Amor

Lynn Eustis, soprano
Gary Gress, piano

Le papillon et la fleur — Gabriel Fauré (1845-1924)
Après un rêve
Automne
Notre amour

Yudit Vollmond, soprano
Anthony Hewitt, piano

Chanson perpetuelle, Op. 37 — Ernest Chausson (1855-1899)

Yudit Vollmond, soprano
Alexander Kerr, violin Ayako Yoshida, violin
Zvi Carmeli, viola Kristin Ostling, cello
Anthony Hewitt, piano

Piano Trio No. 2 in E minor, Op. 67 — Dmitri Shostakovich (1906-1975)
Andante - Moderato
Allegro
Largo
Allegretto

Emi Ohi Resnick, violin Julie Dylan Regan, cello
Eric Zivian, piano

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Lynn Eustis: Student in the Opera Degree Program with Roger Brunyate
Gary Gress: Student of Dr. Vladimir Sokoloff
Yudit VOllmond: Student of Raquel Adonaylo
Anthony Hewitt: Student of Leon Fleisher
Alexander Kerr: Student of Aaron Rosand
Ayako Yoshida: Student of Jaime Laredo & Yumi Ninomiya Scott
Zvi CArmeli: Student of Karen Tuttle
Kristin Ostling: Student of Orlando Cole

Felix Galimir prepared the Shostakovich

It is not easy to determine the nature of music, or why anyone should have a knowledge of it.

- Aristot

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Howard Kornblum, Director of Concert Division

The Muse Op. 34, No. 1 (Pushkin)

he loved me in my childhood and gave to me
he pipes of Pan with seven reeds.
ith a smile she'd listen
hile on the resonant hollow tubes
ith faltering fingers I essayed
ajestic hymns inspired by gods
nd Phrygian shepherds' songs.
rom dawn to dusk, beneath the silent oaks,
listened diligently to
he teaching of the goddess.
nd sometimes, to please me
ith an unexpected gift,
he'd take the reeds herself:
he pipes enlivened by her breath divine
ould fill my heart with holy ecstasy.

The Spirit Is Within Us Op. 34, No. 2 (A. Korinfsky)

the soul of each of us murmurs a brook
f our own sorrow.
rom neighboring lands, from far off places
s tides flowed, intimate moment, in a blissful hour,
the soul of each of us.
nged by passion's fire, my soul does not believe in bliss
or in temporary infatuations,
or does it succumb to eternal forgetfulness,
nged by passion's fire . . .
y love is my sorrow,
her is the sun's light,
her is the darkness of captivity,
her is Life, In her is the cry of mortal pain,
her is the awesome loss of will,
her the path to the highest level of existence,
y sorrow and my love!

The Tempest Op. 34, No. 3 (Pushkin)

ou saw a maiden on the rock in a white robe
tting above the waves, when storming in turbulent depths,
he sea was playing with the shores,
hen lightnings lit her with a reddish glow,
nd the wind fought and flew with her winged cover?
he sea is beautiful in the storm's darkness,
nd the sky with stars, without its azure blue.
ut do believe me: the maiden on the rocks
urpasses the beauty of the waves,
he sky and the storm.

Wind All Around Op. 34, No. 4 (K. Balmont)

he migratory wind caressed me and whispered
nournfully:
Night is stronger than day."
nd the sunset faded. The clouds blackened.
he dark pines trembled and were confused,
nd over the darkened sea,
here the sea swell circled,
he migratory wind flowed in little waves.
ight ruled the world.
nd meanwhile, far away, across the sea,
fiery eye was burning.
new flower bloomed in the skies,
nd the east shone with renascent light.
he wind shifted, and breathed into my face,
nd whispered, half laughing:
Day is stronger than night!"

Arion Op. 34, No. 5 (Pushkin)

here were many of us on the vessel,
ome worked the sail,
hile others leaned together on the mighty oars.
n silence leaning on the rudder,
ur skillful helmsman wordlessly steered the heavy boat;
hile I, full of carefree faith, sang to the mariners . . .
ll of a sudden, the placid sea was shattered from on high
y a rough wind . . . Helmsmen and sailors, all perished!
nly I, mysterious poet, was cast ashore by the storm,
nd still I sing the hymns of yore,
nd dry my moist robes in the sun beneath the rock.

Lazarus Has Risen Op. 34, No. 6 (A. Homiakov)

h my King and my God!
ou spoke the word of power in those days,
nd the prison of death was destroyed,

Impossible! Op. 34, No. 7 (A. Maikoff)

It could not be! She is alive! She will wake up . . .
Oh look: She waits to talk, to open her eyes, she will smile;
and when she sees me,
she will understand what my endless tears mean,
and will, smilingly, whisper:
"Look, I'm alive! What is he weeping for? . ."
But no! She lies . . . still, wordless, motionless . . .

Music Op. 34, No. 8 (J. Polonsky)

And they swim, and grow, these marvelous sounds!
I am caught in their waves . . .
They arise, and arouse me,
and with unknown suffering and pleasure
they are filled . . .
And the sacred features, for a moment,
full of shining elusive beauty,
have surfaced like a living vision,
floating above this airy, crystal clear wave,
and were reflected in the wave,
and swayed, and either smiled . . or wept . . .

You Knew Him Op. 34, No. 9 (Tutchev)

You knew him in the circle of high society
At times willfully gay, gloomy,
at times, absent minded, irresponsible,
or full of secret thoughts,
Such is a poet, and you have scorned the past!
Behold the moon: in day time like a starving cloud
it almost has expired in the skies;
then falls the night, and like a luminous god,
it shines above the sleeping words!

I Remember That Day Op. 34, No. 10 (Tutchev)

This day, I do remember, was for me
the morning of my life's day.
She stood in silence before me,
her breast was heaving.
Her cheeks were burning like the dawn,
ever more fiery . . .
And suddenly, like the golden sun,
love's avowal burst forth from her young breast,
and a new world I beheld!

Paid In Full Op. 34, No. 11 (Foeth)

The holy banner high in my right hand, I march.
And the crowd, coming to life, followed me,
And all the people filed across the woods
through narrow pathways.
I was proud and happy to hail in song
the holy banner.
I sing, and do not know what fear is:
let the savage beast respond with howls to my song,
with the holy relic above my head
and with a hymn on my lips with labor,
but nevertheless, I will attain the coveted doors.

Extreme Happiness Op. 34, No. 12 (Foeth)

What happiness: It's night, and we are alone!
The river like a mirror, is all alight with stars,
While up there, lift up your head and look:
What depth, what purity above us!
Oh, call me a madman!
Call me anything you wish:
In that moment I weaken in my reason,
And in my heart I feel such a surge of love
That I cannot keep silent,
I will not, I do not know how!
I am ill, I am in love,
But suffering and loving,
Oh listen, Oh understand,
I do not conceal my passion
And I wish to say that I love you,
You alone, you I love and desire!

JEANNE BAXTRESSER MASTER CLASS

Thursday, April 20
1 - 4 p.m

Master class will be in two parts:

1) Planning an orchestral career, a discussion

2) Performance of orchestral excerpts, playing with stylistic awareness

Lisa Byrnes:	Petrouchka Brahms 4th L'Arlesienne Suite
Joshua Smith:	Beethoven 4th Brahms 1st Petrouchka
Kristan Cybriwski:	Bizet Carmen Suite Ravel Daphnis and Chloe No. 2 Ravel Bolero
Hie Ry Yoon:	Beethoven Leonore Overture No. 3 Debussy L'apres midi d'un faune Ravel Daphnis and Chloe No. 2

The Curtis Institute of Music

Alumni Association, District IV

Presents

A Concert Mini-Series

April 23, 1989

Featuring

Susan Starr, piano

Curtis Hall
1726 Locust Street • Philadelphia, PA

All proceeds benefit the students of
The Curtis Institute of Music

A CONCERT MINI-SERIES

Susan Starr, piano

Sonata in A Major, K. 331 (1783) — Wolfgang Amadeus Mozart (1756-1791)

Andante grazioso
Menuetto
Alla Turca: Allegretto

Sonata in D Major, Opus 10, No. 3 (1796-1798) — Ludwig van Beethoven (1770-1827)

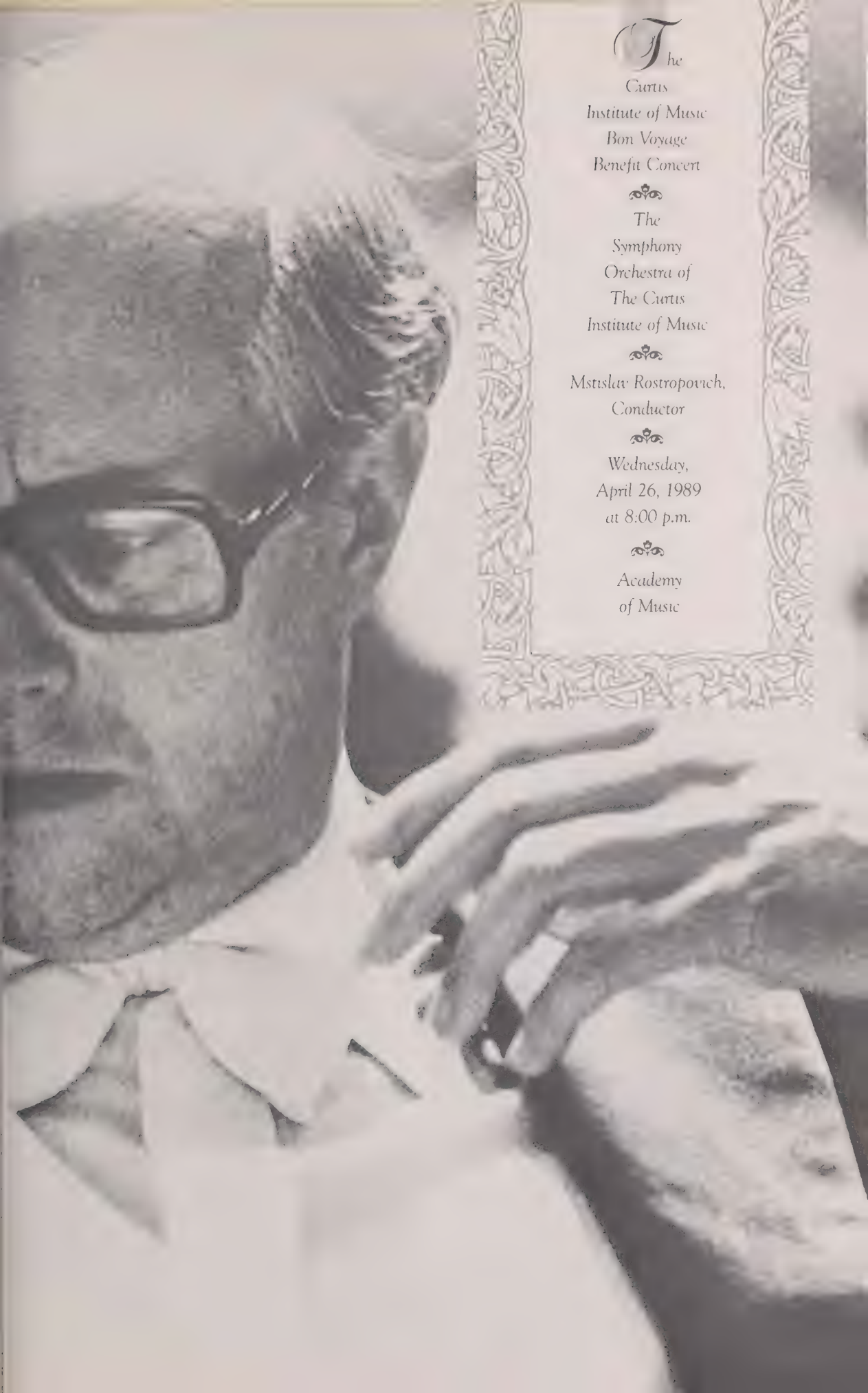
Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Intermission

Variations and Fugue on a Theme of Handel, Opus 24 (1862) — Johannes Brahms (1833-1897)



The Curtis Institute of Music
Alumni Association
District IV



The
Curtis
Institute of Music
Bon Voyage
Benefit Concert

The
Symphony
Orchestra of
The Curtis
Institute of Music

Mstislav Rostropovich,
Conductor

Wednesday,
April 26, 1989
at 8:00 p.m.

Academy
of Music

The Symphony Orchestra of
The Curtis Institute of Music
conducted by

Mstislav Rostropovich

Overture to Ruslan and Ludmilla
Mikhail Glinka
(1804-1857)

Symphony No. 2 in C minor,
Op. 17 (1872) ("Little Russian")

Andante sostenuto - Allegro vivo
Andantino marziale quasi moderato
Scherzo: Allegro molto vivace
Moderato assai

Peter Tchaikovsky
(1840-1893)

Intermission

Symphony No. 6 in B minor,
Op. 54 (1939)

Largo
Allegro
Presto

Dmitri Shostakovich
(1906-1975)

The Curtis Recital and Concert Series
is sponsored in part
by the E. Nakamichi Foundation.

Welcome, and I hope you will enjoy this gala Bon Voyage Concert honoring our Symphony Orchestra on the eve of its departure for the Evian Music Festival in France.

Thanks to the invitation extended by the Festival's president, Mstislav Rostropovich, we have been doubly blessed: Our orchestra will have the good fortune of performing four times at Evian during the next few weeks, and—as Maestro Rostropovich has so graciously accepted ***our*** *invitation to conduct this concert—we will all have the pleasure of his appearance at the Academy of Music tonight.*

Maestro Rostropovich's generosity in agreeing to conduct our orchestra here also benefits our Institute in a very practical way. His presence helps us support our Student Assistance Fund. This fund helps all our needy students—not only the orchestra members—and I cannot overstress its importance to the well-being of The Curtis Institute. For although Curtis, alone among music conservatories in the Western world, provides every one of its students with a full tuition scholarship, we cannot also provide living stipends. And many of our finest students could not afford to come to Curtis without additional financial aid. Our Student Assistance Fund insures that we can continue to provide the best possible education for these gifted young musicians without regard to their ability to pay, but, rather, solely on the basis of their talent.

Thank you for your continuing contribution.

Gary Graffman
Artistic Director

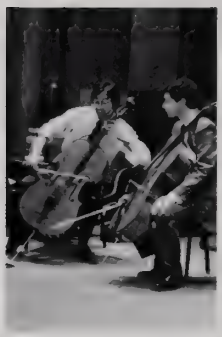
Catch the Rising Stars




There are
178 stars
in our
galaxy...



At The Curtis Institute of Music, these 178 stars are the young musicians of exceptional talent training for careers as performing artists. As a Friend of Curtis, you will have a special role in advancing the promising careers of these rising stars.



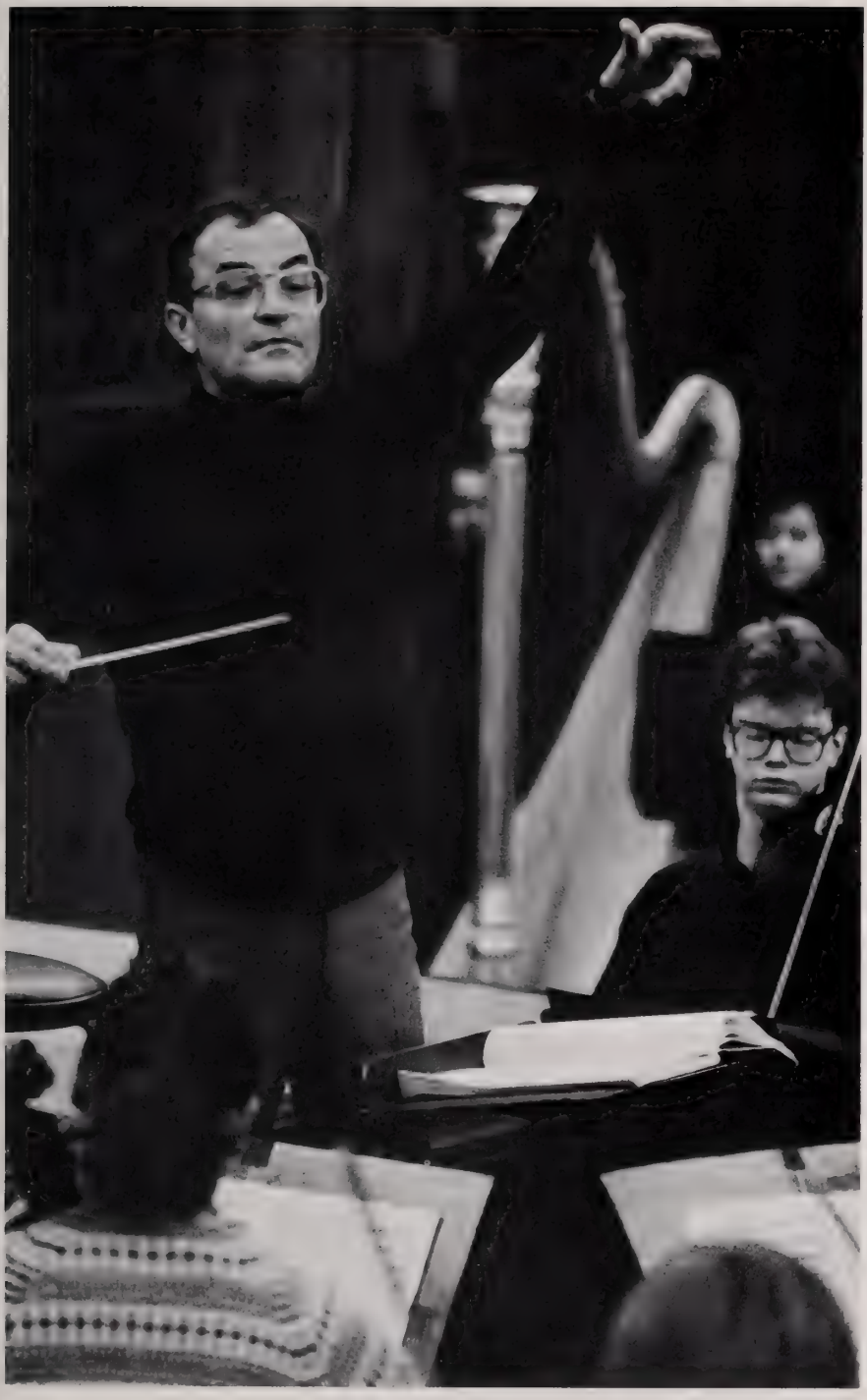
For over 65 years, Curtis has held a pre-eminent position among the world's music conservatories. Its mission is to train exceptionally gifted young musicians as performing artists on the highest professional level. All instruction takes place on a one-to-one basis by faculty members who themselves are musicians of great distinction.





Curtis counts among its alumni such artists as Samuel Barber, Leonard Bernstein, Jorge Bolet, Lukas Foss, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Jaime Laredo, Gian Carlo Menotti, Anna Moffo, George Rochberg, Ned Rorem, Leonard Rose, Peter Serkin, and Benita Valente. Many graduates have won top awards at international competitions, including the Leventritt, Cliburn, Queen Elisabeth, Naumburg and the Metropolitan Opera Auditions, as well as prestigious honors such as Guggenheim fellowships and the Pulitzer Prize. Alumni instrumentalists can be found in virtually every major orchestra in North America, with almost half of The Philadelphia Orchestra composed of Curtis graduates. In fact, The Curtis Institute has produced, proportionately, the largest body of distinguished performing musicians of any conservatory anywhere.

Since its founding, The Curtis Institute has maintained a policy, unique among music education institutions, of providing full-tuition scholarships to all its students, enabling the school to attract only the most promising young talents. The student body has always been interracial and international.







As a Friend of Curtis, you will help maintain the programs and keep Curtis at the forefront of musical training in the world. Contributions by the Friends of Curtis are used to further the education of the students.

Friends of Curtis participate in events throughout the year that are part of the education and training of these musicians. Most of these programs are free of charge to the Friends.

As a Friend of Curtis, you can help these young rising stars and also—

■ Share the pleasure of one of America's finest orchestras—The Curtis Symphony Orchestra—performing for you in such major concert halls as the Academy of Music and Lincoln Center's Alice Tully Hall, under the baton of internationally renowned conductors.



■ Drop in any Monday, Wednesday or Friday evening during the school year for a student recital—over 50 each year. Student soloists and chamber ensembles perform the kind of music that can best be enjoyed in an intimate setting such as Curtis Hall.

■ Thrill to the splendor of full-scale opera productions by the Curtis Opera Department. Twice a year, student singers and the Opera Orchestra combine their talents to bring you operas old and new, familiar and not so familiar.



■ Treat yourself to behind-the-scenes activities at Curtis, including orchestra rehearsals, guided tours of the historic Curtis buildings on Rittenhouse Square, visits to the Leopold Stokowski Library and Archives, and more.

■ Take part in a charming Curtis tradition that is 65 years old—Wednesday tea with Curtis students, faculty and staff in Curtis' uncommon "Common Room."

■ Join the fun at special events for the benefit of Curtis—where you can be sure that the music will always be the best. ■

Join the Friends of Curtis

Privileges of Membership to the Friends

	Player $35	Soloist $50	Concertmaster $100	Composer $250	Conductor's Club $500	Stokowski Club $1,000	The Curtis Circle $5,000
Subscription to *Overtones*, The Curtis Institute's newsletter	★	★	★	★	★	★	★
Two priority seats in the Parquet Circle or Balcony to all performances at the Academy of Music (excluding benefit concerts).	★	★	★	★	★	★	★
Advance schedules for over 50 student and faculty recitals each year.	★	★	★	★	★	★	★
Invitations to special events during the year.		★	★	★	★	★	★
Priority for purchase of tickets for the annual Friends' benefit concert.		★	★	★	★	★	★
Behind-the-scenes guided tour of the Leopold Stokowski Library and Archives.			★	★	★	★	★
Tea with students, faculty and staff in the Curtis Common Room.				★	★	★	★
Priority Parquet seating for all performances at the Academy of Music by The Symphony Orchestra of The Curtis Institute of Music.					★	★	★
Guided tour of the historic Curtis buildings, including a special preview of the renovations in progress.					★	★	★
Invitation to a special musicale, featuring our rising stars, at a lovely private residence in Center City.						★	★
Permanent name plaque on a chair in Curtis Hall.							★

Yes, I/we wish to help train the stars of tomorrow!

Enroll me/us as a _____ member.

Enclosed is my check in the amount of $ _____.

Please make checks payable to *The Friends of Curtis.*

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The Curtis Institute of Music 1726 Locust St., Philadelphia, PA 19103 (215) 893-5254



Mstislav Rostropovich, whose distinguished career is marked by an enviable diversity, is internationally acclaimed as a cellist, conductor, and pianist; as one of today's most important catalysts for the creation of contemporary music; and as one of the world's most outspoken defenders of human rights.

Maestro Rostropovich's artistry as a cellist has been recognized for four decades. Considered by many to be the world's greatest living master of his instrument, he has recorded virtually the entire cello repertoire. As a conductor, Maestro Rostropovich is now entering his second decade as Music Director of the National Symphony Orchestra and has earned critical praise for his transformation of that ensemble. His major achievements with the Orchestra include extensive touring in the United States and abroad, critically acclaimed recordings, and six years of nationally broadcast concerts. Maestro Rostropovich is also President of the Evian Music Festival in France and Artistic Director of the United Kingdom's Aldeburgh Festival.

In all performing areas, he has been one of today's most positive forces for the creation of contemporary music and has inspired many of the era's finest composers, including Shostakovich, Prokofiev, Britten, and Bernstein to write pieces especially for him. He is viewed as a leading interpreter of the works of Shostakovich and Prokofiev, with whom he shared personal as well as professional relationships.

Maestro Rostropovich has given innumerable performances in support of humanitarian efforts around the globe. His achievements toward improving human and artistic freedom have long been recognized. In 1987, the year of his 60th birthday, he received many honors, among them the Presidential Medal of Freedom, the Commander's Cross of the Order of Merit of the Federal Republic of Germany, and the designation Musician of the Year from *Musical America,* to name a few. Prior to that time, Maestro Rostropovich had already received an impressive number of awards, including the 1985 Albert Schweitzer Music Award and the Ernst von Siemens Foundation Music Prize, previously given only to Benjamin Britten and Olivier Messiaen. In recognition of his services to human rights, he received the 1974 Annual Award of the International League of Human Rights.

GLINKA: Overture to Ruslan and Ludmilla

linka's first opera, *A Life for the Czar,* has a Russian subject but its music was heavily influenced by the Italian operas of Bellini and Donizetti. But with his second, and last, opera, *Ruslan and Ludmilla,* Glinka left the Italian style and created the first nationalistic Russian opera. The libretto is based on a poem by Alexander Pushkin. The plot is peopled with fantastic characters. There's Finn, the sorcerer (a good sorcerer); there's a witch called Naina (she's not a good witch); there's a malevolent dwarf, Tchernomor, who abducts Ludmilla; there's a bizarre scene in which Ruslan fights a gigantic, grotesque head. After defeating the head, Ruslan finds lying under it a magic sword with which, after some trials and tribulations, he cuts off the dwarf's beard, rendering him helpless and allowing Ruslan to carry Ludmilla away. All of this is set to music of distinctively Russian character. Although *Ruslan and Ludmilla* was a failure at first, when revived in 1859 (three years after Glinka's death) it became recognized as the fountainhead of Russian opera. Its premiere was at the Imperial Theater in St. Petersburg in 1842. America first heard it one hundred years later when it was given in a concert version in New York City. The opera remains popular in Russia, but in the West only the rousing overture, with its striding and galumphing themes, is heard as a concert work.

TCHAIKOVSKY: Symphony No. 2 in C minor, Op. 17 ("Little Russian")

The Second Symphony was written in 1872 when Tchaikovsky was 32. He wrote it during a vacation at his sister's home in the Ukraine. At one point he wrote to his brother Modest, "the symphony occupies me so entirely that I can think of nothing else. It seems to me my best work, at least so far as correctness of form is concerned, a quality for which I have not so far distinguished myself." The first performance was given in Moscow by the Imperial Russian Musical Society, with Nicholas Rubinstein conducting, on February 7, 1893. It was a great success and was repeated again that spring. But Tchaikovsky wasn't satisfied with the piece. After the first performances, he wrote to a friend, "To confess the truth, I am not altogether satisfied with the first two movements, but the finale on *The Crane* theme has turned out admirably."

Six years later, in Rome, he decided to make extensive revisions. He said, "Only the finale can be left intact;" and he called the work "my immature, mediocre symphony." He wrote to his patroness, Madame von Meck, "Today I began remodeling my Second Symphony. It went so well that before lunch I made a rough draft of nearly half the first movement ... How much seven years can mean when a man is striving for progress in his work! Is it possible that seven years hence I shall look upon what I write today as I look now at my music written in 1872? I know it is possible because perfection—the ideal—is boundless, and in seven years I shall not yet be old."

The first movement was recomposed, the scherzo was greatly changed, and even the "admirable" finale was tightened up. The name "Little Russian" came from a friend of Tchaikovsky, who referred to the use in the last movement of a folksong, *The Crane*, from the area known then as Little Russia (Malorussia, what we know today as the Ukraine). The opening horn theme is a variant of the song *Down the Mother Volga*. The main theme of the second movement is taken from a bridal march the composer had written for his rejected opera, *Undine*. And a passage in this movement is derived from yet another folksong, *Spin, O my Spinner*.

The new version was first heard on February 2, 1881 in St. Petersburg. After the performance the composer's brother Modest wrote, "Not a single critic noted the changes in the work, nor the fact that the first movement was entirely new." The freshness and originality of the Second Symphony give further confirmation of Dmitri Shostakovich's observation: "Tchaikovsky's music is not only one of the cornerstones of Russian musical culture and world music ... It is at the same time a creative and technical encyclopedia to which every Russian composer has reference in the course of his own work."

SHOSTAKOVICH: Symphony No. 6 in B minor, Op. 54

For several years in the 1920s Shostakovich basked in the glory of being the Russian boy wonder. He could do nothing wrong in the eyes of the authorities. Then, in the early '30s, he did something wrong: namely, he produced his opera, *Lady Macbeth of the Mtsensk District*. This highly realistic work was so derided by the Soviet leaders that the composer became a non-entity. It wasn't until 1937, with his Fifth Symphony, that Shostakovich returned to favor. And even here, as he pointed out years later, the Fifth Symphony was misunderstood. What the audiences of 1937 took to be triumphant, the composer meant to be tragic. As we've come to understand, the Shostakovich that sounds at first lighthearted, jovial, full of gaiety, actually is music that's sarcastic, ironic, and laughingly bitter. The Sixth Symphony, first heard in Leningrad in 1939, opens with a movement of obviously tragic implications, followed by two of those seemingly light, carefree movements. The composer himself disliked writing about his music, stating, "I am horrified by people who think the commentaries to a symphony are more important than the symphony. What counts with them is a large number of brave words—and the music itself can be pathetic and woebegone. This is a real perversion. I don't need brave words on music and I don't think anyone does. We need brave music. I don't mean brave in the sense that there will be charts instead of notes, I mean brave because it is truthful ... That is the meaning of composing music as I see it." And he wrote further: "...I have no intention of doing a measure-by-measure analysis of my scores ... So what if I inform you that in my Eighth Symphony, in the fourth movement, in the fourth variation, in measures four through six, the theme is harmonized with seven descending minor triads? Who cares?" But near the end of his life, in his memoirs, he relents a bit and gives us an insight into what his music meant to him: "I have thought that my life was replete with sorrow and that it would be hard to find a more miserable man. But when I started going

over the stories of my friends and acquaintances, I was horrified. Not one of them had an easy or happy life. Some came to a terrible end, some died in terrible suffering, and the lives of many of them could easily be called more miserable than mine." And he was convinced that "the majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives. It happened to many of my friends. Where do you put the tombstones for Meyerhold and Tukachevsky? Only music can do that for them. I'm willing to write a composition for each of the victims, but that's impossible, and that's why I dedicate my music to them all."

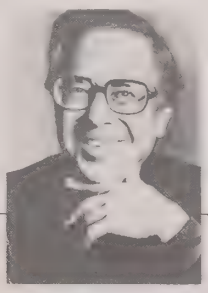
Howard Kornblum

The Curtis Institute of Music

The Curtis Institute of Music was founded in 1924 by Mary Louise Curtis Bok to train exceptionally gifted young musicians for performing careers on the highest professional level. It provides full-tuition scholarships for all its students, attracting the finest young musicians from the entire world. Currently 178 students from the United States and 23 foreign countries study with the school's celebrated 70-member faculty, which includes performing artists of the highest distinction.

Curtis counts among its alumni such artists as Samuel Barber, Leonard Bernstein, Marc Blitzstein, Jorge Bolet, Lukas Foss, Richard Goode, Gary Graffman, Lynn Harrell, Eugene Istomin, Jaime Laredo, Gian Carlo Menotti, Anna Moffo, Vincent Persichetti, George Rochberg, Ned Rorem, Leonard Rose, Peter Serkin, and Benita Valente. Many graduates have won top awards at international competitions, including the Metropolitan Opera Auditions, as well as prestigious honors such as Guggenheim fellowships and the Pulitzer Prize. Alumni instrumentalists can be found in virtually every major orchestra in North America, with almost half of The Philadelphia Orchestra comprised of Curtis graduates. In fact, The Curtis Institute has produced, proportionately, the largest body of distinguished performing musicians of any conservatory anywhere in the world.

Gary Graffman, Artistic Director



The Symphony Orchestra of The Curtis Institute of Music

The Symphony Orchestra of The Curtis Institute of Music is composed of 100 students between the ages of 14 and 25. Under the direction of Otto-Werner Mueller, head of Curtis's conducting department; William Smith, Associate Conductor of The Philadelphia Orchestra; and renowned visiting conductors, the ensemble gives free concerts throughout the year. Guest conductors who have appeared with the orchestra include Leonard Bernstein, Sergiu Celibidache, Raphael Frühbeck de Burgos, Zubin Mehta, and Riccardo Muti. The presence of Curtis-trained players is striking among the "Big 5" American symphony orchestras, where Curtis alumni occupy almost 30% of the principal desks. The school's celebrated 70-member faculty, which includes Julius Baker, Todd Duncan, Leon Fleisher, Felix Galimir, Szymon Goldberg, Gary Graffman, Mieczyslaw Horszowski, Jaime Laredo, Seymour Lipkin, Otto-Werner Mueller, Ned Rorem, Aaron Rosand, and members of the Guarneri Quartet.

The Evian Music Festival

The Evian Music Festival, now in its 13th year, is located in the famous resort town on the French bank of Lake Geneva. It has been directed by Mstislav Rostropovich, noted cellist and music director of the National Symphony Orchestra of Washington, D.C., since 1986. The Festival combines the talents of outstanding young orchestras with soloists and conductors who are already pre-eminent in their field. It is this meeting of the generations that gives the Evian Festival its special purpose. This year the Festival will be held from May 4 through May 14 and will feature the première of Curtis alumnus and faculty member Ned Rorem's *Fantasy and Polka*, which was commissioned by the Evian Festival. Renowned soloists will include Claudio Arrau, Alicia de Larrocha, Viktoria Mullova, Emile Naoumoff, Mstislav Rostropovich, Paul Tortelier, and Yan-Pascal Tortelier.

This is the third time The Symphony Orchestra of The Curtis Institute of Music has been invited to participate in the Evian Festival. Previous performances were in 1983 and 1984. The Orchestra will perform evening concerts on May 4, 7, 11, and 14 and will be conducted by Maestro Rostropovich; Otto-Werner Mueller, head of Curtis's conducting department; Yan-Pascal Tortelier, conductor and artistic director of the Ulster Orchestra; and Emmanuel Krivine, director of l'Orchestre National de Lyon and music director of l'Orchestre Francais des Jeunes. In addition to the première of the Rorem work, highlights of the Orchestra's programs include works by Beethoven, Berlioz, Brahms, Moussorgsky, Shostakovich, Strauss, and Tchaikovsky.

The Curtis Student Assistance Fund

Providing financially needy students with assistance for living expenses has become an increasingly important requirement for The Curtis Institute of Music. More than one-third of Curtis's students urgently require, in addition to full tuition-free training, support for daily expenses. The Curtis Student Assistance Fund insures that The Institute will continue to admit only the most gifted young musicians solely on the basis of their talent, rather than on their ability to pay.

The Friends of Curtis

The Friends of Curtis is a group which works "to enhance the good will of The Curtis Institute of Music, to raise financial support, to serve as a resource to students, to improve the quality of their experience at Curtis, and to increase Curtis's visibility as a cultural resource for the larger community."

Projects undertaken by the Friends include organizing benefits and other events to raise funds for living expenses, opening homes to students for holidays and vacations, collecting evening clothes for recitals and jobs, suggesting places for students to live, and holding special teas and tours of the campus throughout the year.

For more information regarding the Friends of Curtis, call Sheila Raman in the Curtis Development Department at 893-5279.

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Saturday, April Twenty-ninth

One Thousand Nine Hundred and Eighty-nine

at Eleven o'clock in the Morning

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Timothy Jon Sarris
Nancy Joan Stott

Order of Ceremonies

Prelude: Passacaglia on a Theme by Dunstable ..... John Weaver

Processional: Trumpet Tune ..... Henry Purcell
JOHN WEAVER

INTRODUCTION OF COMMENCEMENT SPEAKER
GARY GRAFFMAN

ADDRESS
ISAAC STERN

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Artistic Director

AWARDING OF DIPLOMAS

CONFERRING OF DEGREES IN COURSE

THE STAR SPANGLED BANNER
(See over)

GRADUATE PROCESSION

Recessional: Finale (Symphonie I) ..... Louis Vierne
JOHN WEAVER

O, say, can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright stars,
Through the perilous fight,
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare,
The bombs bursting in air,
Gave proof through the night
That our flag was still there.
O, say, does that star-spangled banner yet wave
O'er the land of the free
And the home of the brave?

Assisted by

DR. VLADIMIR SOKOLOFF

Honorary Doctorate, The Curtis Institute of Music

Assistant Marshals

Nicola Averill

William Goodman

Glenn Gordon

Wilhelmina Smith


THE CURTIS INSTITUTE OF MUSIC
INCORPORATED 1924
PHILADELPHIA

Isaac Stern

Commencement Address

May, 1989

Curtis Institute of Music

Thank you very much. Ladies and gentlemen, guests, young people. It's very hard to try to decide what to say to you that has both intelligence and meaning. I think you can go through a lot of platitudes at this point. You are very fortunate, but by now you know this, to have been able to go to a school with the standards of the Curtis Institute of Music. By having completed your studies here, you automatically have gained a certain cachet in the field of music. You all know very well what the distinguished history has been of this school, the great artists, librettists of the soul of many young people who come out of here and make careers and make lives in music.

While here, you've been fortunate, too, because this school has a wonderfully advanced and humane approach in trying to prepare you for the terrors of what you are about to face. If you think school was tough, wait until you see productions. (Laughter) But if you've learned something, if you've learned how to learn, that will be just the beginning.

As I was walking over, I was trying to find out what would be a central theme to you -- to you. How could you go from here with some idea of what you can take for yourselves? Shakespeare wrote as Polonius said Laertes: "To thine own self be true." If you can begin with that, that's a start.

You've been in an environment here, certainly touched by first class people, people who have accomplished something, people for whom music means something. And if you've started to learn what music can be, that already is a first rate beginning, but only a beginning.

You've had some competition here amongst yourself, because a school naturally does that. It will bear no resemblance to the competition you are about to face, because there are no rules, very little morality, a lot of happenstance. But if you can keep your faith in music, if you can remember when you first got that sudden surge at a phrase, Mozart, Beethoven, Bach, Shubert, or Mendelssohn, or Wagner, no matter what, the first time you heard it, and the first time when you, yourself made a phrase, and you felt something happening to you inside that was yours, that nobody could teach you to do, you had to find it yourself. If you can remember that surge of personal passion, of necessity of saying something in music -- it may not be what somebody else told you to say -- and sometimes it's better for that -- it may be that you'll have to find the places to say it and ways to say it for yourself.

But never forget that passion. The worst thing that can happen to you, as it has happened to many musicians, they leave and start getting professional, is to become cynical. Then you're never an artist, you're just hypocracy.

With the kind of products we have today, you can be replaced by a computer before too long. But a computer cannot get heart, change voice, to the degree that a child who hears the voice of its mother out of all the other voices in the world. And I don't think a computers, sophisticated as they may be, can say the words, "I love you" so that you can hear them. Because there are too many different factors each time that statement is made.

Indeed it is probably incumbent upon you more and more in the world you're going to face to retain these young passions in music. You will be buffeted by circumstance to make compromises, to make do, maybe even by force of circumstance not to be able to continue learning as you should do from now on. We never stop being students. But if you can retain that necessity for making music the single most important thing you individually do in the world, then you will have brought honor to yourselves and to your school. "To thine own self be true." Be your own most devastating critic. Learn, and it's hard, learn how to listen to yourself and what you're really doing, not what you think you're doing. It's very difficult.

And then as musicians learn the final, most devastating and difficult task we have; how to learn a great deal and remain simple. That's what great music comes from, that's what the great musicians have left behind. That is

~~one of the masters~~ When we have analyzed the works of the great composers, the centrality of that simplicity where everything seems inevitable.

Those are the qualities you're going to search for, for the rest of your lives. Don't let anybody keep you from that path. Fight for it. Scream about it. Push for it, never give in -- never. To be a musician is to fight for a credo, a principle. That the lessons be given to a very few people on earth. We're lucky.

I sometimes wonder, for all those people who cannot make a phrase, how fortunate we are. You can. From "Thine own self be true" to "Keep the faith, baby," both are saying the same thing: keep your faith. Good health, good luck, and God bless you. (APPLAUSE)

THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Monday 1 May 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SIXTH STUDENT RECITAL

Arianna A Naxos (1789) — Franz Joseph Haydn (1732-1809)

Lorie Gratis, mezzo-soprano
David Lofton, piano

Il fervido desiderio — Vincenzo Bellini
Per pietà, bell'idol mio (1801-1835)
Ma rendi pur contento

Neue Liebe, Op. 19/4 — Felix Mendelssohn
Der Mond, Op. 86/5 (1809-1847)
~~Auf Flügeln des Gesanges, Op. 34/2~~
Willow Song, from The Ballad of Baby Doe — **Douglas Moore**

Julia Price, soprano
Sylvia Lee, piano

Heimliche Aufforderung, Op. 27/3 (J.H. MacKay) — Richard Strauss
Allerseelen, Op. 10/8 (Herman von Gilm) (1864-1949)
Zueignung, Op. 10/1 (Herman von Gilm)

Oh! Quand je dors (Victor Hugo) — Franz Liszt
Im Rhein, im schönen Strome ((Heinrich Heine) (1811-1886)
Die Lorelei (Heinrich Heine)

San-ky Kim, tenor
Louis Menendez, piano

Cruda sorte — Gioacchino Rossini
(from The Italian Girl in Algiers) (1792-1868)
Smanie implacabili — Wolfgang Amadeus Mozart
(from Cosi fan tutte) (1756-1791)
O mio Fernando — Gaetano Donizetti
(from La Favorita) (1797-1848)
Va! Laisse couler mes larmes — Jules Massenet
(from Werther) (1842-1912)
Stride la vampa — Giuseppe Verdi
(from Il Trovatore) (1813-1901)

Carmen Tancredi, mezzo-soprano
David Lofton, piano

INTERMISSION

(please turn for conclusion)

Frühlingsmorgen
Erinnerung
Hans und Grethe
Liebst du um Schönheit

Gustav Mahler
(1860-1911)

Den första kyssen (The first kiss)

Jan Sibelius
(1865-1957)

Villemo
Den enda stunden (The only moment)

Ture Rangström
(1884-1947)

Flickan kom ifran sin älsklingsmöte
(The girl came from her love tryst)

Sibelius

Saa tag mit Hjerte (So take my heart)

Hugo Alfven
(1872-1960)

Four Songs, Op. 2
Schlafen, schlafen, nichts als schlafen
Schlafend trägt man mich in mein Heimatland
Nun ich der Riesen Stärksten überwand
Wann die Lüfte, es spriesst gras auf sonnigen Wiese

Alban Berg
(1885-1935)

Charlotte Hellekant, mezzo-soprano
Louis Menendez, piano

Song of the Wood Dove
(from The Gurrelieder, 1901)

Arnold Schoenberg
(1874-1951)

Lorie Gratis, mezzo-soprano
David Lofton, piano

Lorie Gratis: Graduating student in the Opera Degree Program with Roger Brunyate
David Lofton: Curtis Class of '84
Julia Price: Graduating student of Marianne Casiello
Sylvia Lee: Curtis faculty
San-ky Kim: Student in the Opera Degree Program with Roger Brunyate
Carmen Tancredi: Graduating student of Todd Duncan
Charlotte Hellekant: Student in the Opera Degree Program with Roger Brunyate
Louis Menendez: Curtis staff

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

If you have any soul worth expressing, it will show itself in your singing.

- John Ruskin

Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Wednesday 3 May 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-SEVENTH STUDENT RECITAL

Prelude and Fugue — Kam Morrill (1961-)

Jennifer D. Jones, soprano
Matthew Glandorf, organ

Finale from Organ Symphony No. 1 — Louis Vierne (1870-1937)

Matthew Glandorf, organ

Twelve Variations on a Theme from Handel's Oratorio, "Judas Maccabaeus" — Ludwig van Beethoven (1770-1827)

Christopher Gautier, cello
Hiroshi Proctor, piano

Three Songs — Kam Morrill
To an athlete dying young
With rue my heart is laden
Now hollow fires

La Courte Paille — Francis Poulenc (1899-1963)
1 Le sommeil 2 Quelle aventure! 3 La reine de couer
4 Ba, be, bi, bo, bu 5 Les Anges musiciens
6 Le Carafon 7 Lune d'avril

Deborah Norin, soprano
Gary Gress, piano

Prelude and Fugue in D-sharp minor, S. 853 (from Book 1 of The Well-Tempered Clavier) — Johann Sebastian Bach (1685-1750)

Sonata No. 26 in E-flat major, Op. 81a "Les Adieux" — Beethoven
Adagio (Das Lebewohl)
Andante espressivo (Abwesenheit)
Vivacissimamente (Wiedersehen)

Reiko Uchida, piano

The Institute's students offer stimulating musical occasions of professional quality, and our audience can add to that quality by remembering that the starting time for our recitals is 8:00pm. We would appreciate your leaving home early enough so that you arrive at Curtis Hall before 8:00pm. If delays are unavoidable please understand we cannot seat latecomers during a performance or between movements of a work.

Artistic considerations, students' schedules, and printers' deadlines are occasionally at crosspurposes: our programs may sometimes differ from the announcements in our comprehensive schedules.

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Jennifer D. Jones: Graduating student in the Opera Degree Program with Roger Brunyate
Matthew Glandorf: Student of John Weaver
Christopher Gautier: Student of Orlando Cole
Hiroshi Proctor: Student of Eleanor Sokoloff & Gary Graffman
Kam Morrill: Graduating student of Ned Rorem
Deborah Norin: Graduating student of Todd Duncan
Gary Gress: Graduating student of Dr. Vladimir Sokoloff
Reiko Uchida: Student of Claude Frank

Music must take rank as the highest of the fine arts - as the one which, more than any other, ministers to human welfare.
- Herbert Spencer

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

The use of cameras and recorders in the Hall must be authorized.
Our building is unique, irreplaceable, and burnable: no smoking!
The Steinway is the official piano of The Curtis Institute of Music.

PROGRAM INFORMATION IS AVAILABLE AT ANY TIME FROM 893-5261

THE FRIENDS OF CURTIS

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

Friday 5 May 1989 at 8:00pm

The Edith L. Prostkoff Memorial Concert Series

SIXTY-EIGHTH STUDENT RECITAL

Suite for Organ, Op. 5 (1933) — Maurice Duruflé (1902-1986)
Prelude - Sicilienne - Toccata

Colin Howland, organ

1 Mandoline 2 En sourdine — Gabriel Fauré (1845-1924)
3 Les berceaux 4 Clair de lune

Cruda sorte — Gioacchino Rossini (1792-1868)
(from The Italian Girl in Algiers)

Karie Brown, mezzo-soprano
Gary Gress, piano

1 Rain in Spring 2 Look Down Fair Man — Troy Peters (1969-)
3 Conversation 4 Little Elegy
5 No Time Ago 6 The Waking

John Kramar, baritone
Louis Menendez, piano

Camp Songs — Kam Morrill (1961-)
On His Queerness
The Midnight Sun
Now Hollow Fires

James Burgess, tenor
Gary Gress, piano

INTERMISSION

Storytime Suite — Kam Morrill (1961-)
1 Processional 2 The Sea 3 The Treasure
4 The Octopus Weeps 5 The Sea (reprise) 6 The Anthill
7 In the Parlor 8 Leaving the Zoo 9 Night Flight
10 The Anthill (reprise) 11 The Princess' Birthday
12 Recessional

Kam Morrill, piano

(please turn for conclusion)

En Prière (1889) — Gabriel Fauré (1845-1924)

"Una voce poco fa" (from The Barber of Seville, 1816) — Gioacchino Rossini (1792-1868)

Milayne Mona, soprano
Christi Muse, piano

~~1 Allerseelen 2 Morgen 3 Zueignung 4 Ruhe meine Seele 5 Ich liebe dich — Richard Strauss (1864-1949)~~

~~1 St. Ita's Vision 2 The Crucifixion 3 The Sea Snatch 4 Promiscuity 5 Despite and Still — Samuel Barber (1910-1981)~~

~~Carmen Tancredi, mezzo soprano~~
~~David Lofton, piano~~

Colin Howland: Graduating student of John Weaver
Karie Brown: Student in the Opera Degree Program with Roger Brunyate
Gary Gress: Graduating student of Dr. Vladimir Sokoloff
John Kramar: Graduating student in the Opera Degree Program with Roger Brunyate
Louis Menendez: Curtis faculty
James Burgess: Curtis '88
Kam Morrill: Graduating student of Ned Rorem
Milayne Mona: Graduating student of Marianne Casiello
Christi Muse: Student of Dr. Vladimir Sokoloff
Carmen Tancredi: Graduating student of Todd Duncan
David Lofton: Curtis faculty

The Edith L. Prostkoff Memorial Concert Series is generously supported by Mr. Robert Prostkoff in loving memory of his wife.

Sweet are the pleasures that to verse belong, and doubly sweet a brotherhood in song.

- John Keats

Electronic gadgets add much to the quality of life. But a chorus of beeps, tocsins, and paging alerts adds nothing to Bach, Beethoven, and Brahms. We urge you to defeat your devices before the music begins.

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Dr. Vladimir Sokoloff, Director of Concert Programs

Howard Kornblum, Director of Concert Division

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DU 2 AU 14 MAI 1989

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JEUDI 4 MAI

1989

AUDITORIUM ROSTROPOVICH

20 H

ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

DIRECTION

MSTISLAV ROSTROPOVICH

NED ROREM

fantasy and polka

création mondiale commandée par les Rencontres Musicales d'Evian

BEETHOVEN

concerto pour piano n° 5, op. 73 en mi bémol majeur "l'empereur"

allegro

adagio un poco mosso

rondo (allegro)

SOLISTE

BRUNO LEONARDO GELBER

piano

E N T R ' A C T E

CHOSTAKOVITCH

symphonie n° 6 en si mineur, op. 54

largo

allegro

presto

DIMANCHE 7 MAI
1989
THEATRE ANTOINE RIBOUD
17 H

CONCERT DES LAUREATS DU CONCOURS INTERNATIONAL
DE QUATUOR A CORDES

AUDITORIUM ROSTROPOVICH
20 H

ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE
DIRECTION
OTTO WERNER MUELLER

STRAUSS
Don Juan
poème symphonique op. 20

BEETHOVEN
concerto pour piano n° 4 en sol majeur op. 58
allegro moderato
andante con moto
rondo - vivace
SOLISTE
ALICIA DE LARROCHA
piano

E N T R ' A C T E

TCHAÏKOWSKY
symphonie n° 4 en fa min. op. 36
andante sostenuto - moderato con anima
andantino in modo canzone
scherzo (pizzicato ostinato) - allegro
allegro con fuoco

JEUDI 11 MAI
1989
AUDITORIUM ROSTROPOVICH
20 H

Anniversaire Paul Tortelier
ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

BRAHMS

double concerto en la mineur op. 102

allegro - andante - vivace non troppo

DIRECTION
MSTISLAV ROSTROPOVICH
violoncelle, PAUL TORTELIER
violon, YAN-PASCAL TORTELIER

STRAVINSKY

le faune et la bergère - texte de Pouchkine

la bergère, andantino – le faune, moderato – la rivière, andante-allegro

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mezzo soprano, POMONE TORTELIER

E N T R ' A C T E

TORTELIER

double concerto - andante religioso - allegro giusto

DIRECTION
YAN-PASCAL TORTELIER
violoncelles, PAUL et MAUD TORTELIER

BEETHOVEN

"triple concerto" pour piano, violon, violoncelle

en ut majeur op. 56

allegro - largo - rondo alla polacca

DIRECTION
MSTISLAV ROSTROPOVICH
violoncelle, PAUL TORTELLIER
piano, MARIA DE LA PAU
violon, YAN-PASCAL TORTELIER

DIMANCHE 14 MAI
1989
AUDITORIUM ROSTROPOVICH
20 H

ORCHESTRE SYMPHONIQUE DU CURTIS INSTITUTE

DIRECTION
EMMANUEL KRIVINE

MOUSSORGSKY
RIMSKI-KORSAKOV
Nuit sur le Mont Chauve

SCRIABINE
concerto pour piano op. 20

allegro
andante
allegro moderato

SOLISTE
EMILE NAOUMOFF
piano

E N T R ' A C T E

BERLIOZ
symphonie "Fantastique" op. 14

reveries - passions
un bal
scène aux champs
marche au supplice
songe d'une nuit de sabbat



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

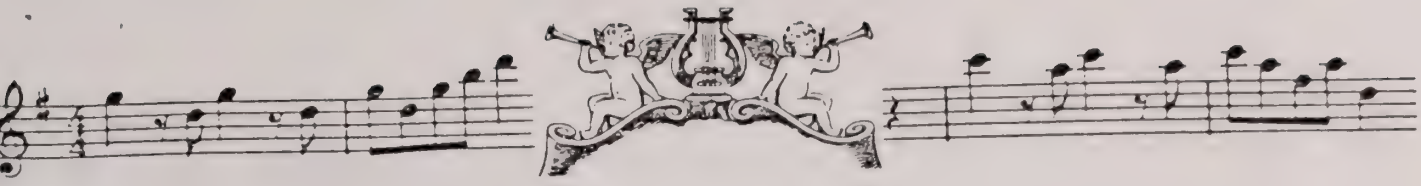
Curtis Hall Sixty-Fifth Season 1988-1989

Dear folks,

Here's the yearly summary of Curtis performances. The composers with the most listings are Beethoven (34), Bach (27), Brahms (27), Rachmaninoff (21), Mozart (19), Chopin (16), Schubert (15), Fauré (14), Strauss (13), Rorem (12), Kam Morrill (12), Troy Peters (11), Hindemith (10), Poulenc (10), and Debussy (10).

Of the standard classical string quartets (Haydn, Mozart, and Beethoven), only two Haydn quartets and two Beethoven quartets were played; none of Mozart's. Chopin came back somewhat this year, although many of his major works (central to the pianist's repertory), were not played. Very little of Brahms's and Schumann's piano works were played. And very little piano music by the Russians was heard. The Beethoven piano sonatas were highly represented this year: whereas last year only two of them were done, this year fifteen were heard. But only two of the Beethoven violin sonatas were played. There were 31 performances of works by members of the Curtis composition class.

HK: May 1988



THE CURTIS INSTITUTE OF MUSIC

Gary Graffman, Artistic Director

Curtis Hall Sixty-Fifth Season 1988-1989

A compendium of works performed

during the 1988/1989 season

For the season the Institute offered

638 performances of 566 works by 156 composers

Equivalent statistics for the past several years:

1987/1988: 536 performances, 474 works, 150 composers
1986/1987: 515 performances, 465 works, 170 composers
1985/1986: 578 performances, 503 works, 148 composers
1984/1985: 570 performances, 518 works, 139 composers
1983/1984: 580 performances, 502 works, 189 composers
1982/1983: 545 performances, 473 works, 147 composers
1981/1982: 655 performances, 489 works, 135 composers

ALBENIZ: Evocacion
ALCALAY: Adagio for Orchestra
ALCALAY: Ballade for Piano
ALCALAY: Suite for Violin
ALFVEN: So take my heart
ANTONOTTI: Sonata in Gm for Doublebass
ARBAN: Fantasie Brillante No. 3
BACH: Cantata 51
BACH: Chromatic Fantasy & Fugue
BACH: English Suite in Gm
BACH: French Suite in E
BACH: Concerto in the Italian Style
BACH: Partita No. 2 in Dm for Violin
BACH: Passacaglia & Fugue in Cm for Organ
BACH: Prelude & Fugue in D#m (WTC 2)
BACH: Prelude & Fugue in B (WTC 2)
BACH: Prelude & Fugue in Dm (WTC 2)
BACH: Prelude & Fugue in Gm (WTC 2)
BACH: Prelude & Fugue in G (WTC 2)
BACH: Prelude & Fugue in G#m (WTC 2)
BACH: Prelude & Fugue in A (WTC 2)
BACH: Prelude & Fugue in Am (WTC 2)
BACH: Prelude & Fugue in F#m (WTC 2)
BACH: Prelude & Fugue in F# (WTC 2)
BACH: Prelude & Fugue in Ab (WTC 2)
BACH: Prelude & Fugue in Em for Organ
BACH: Sonata in Gm for Flute
BACH: Sonata in Em for Violin & Keyboard
BACH: Sonata 2 in Am for Violin Alone
BACH: Suite for Cello No. 1
BACH: Suite for Cello No. 4
BACH: Toccata in Cm, S 911
BACH: Toccata in D, S 912
BACH: Trio Sonata in G, S 1037
WF BACH: Sonata for Viola in Cm
BALAKIREV: Islamey
BARBER: Adagio for Strings
BARBER: Concerto for Violin
BARBER: Sonata for Piano
BARBER: Souvenirs, Op. 28
BARBER: Sure on this shining night
BARBER: The daisies
BARTOK: Sonata for Solo Violin
BARTOK: Five Viola Duets
BAX: Sonata for Viola and Piano
BEETHOVEN: Concerto No. 2 for Piano (2 mvts)
BEETHOVEN: Concerto No. 4 for Piano
BEETHOVEN: Concerto for Violin (1st mvt)
BEETHOVEN: Leonore Overture No. 1
BEETHOVEN: Quartet in F, Op. 18/1
BEETHOVEN: Quartet in Em, Op. 59/2
BEETHOVEN: Sonata for Cello & Piano in Gm, Op. 5/1
BEETHOVEN: Sonata for Cello & Piano in F, Op. 5/2
BEETHOVEN: Sonata for Cello & Piano in A, Op. 69
BEETHOVEN: Sonata for Cello & Piano in C, Op. 102/1

BEETHOVEN: Sonata for Cello & Piano in D, Op. 102/2
BEETHOVEN: Sonata for Horn and Piano in F
BEETHOVEN: Sonata for Piano No. 1 in Fm, Op. 2/1
BEETHOVEN: Sonata for Piano No. 2 in A, Op. 2/2
BEETHOVEN: Sonata for Piano No. 3 in C, Op. 2/3
BEETHOVEN: Sonata for Piano No. 4 in Eb, Op. 7
BEETHOVEN: Sonata for Piano No. 7 in D, Op. 10/3
BEETHOVEN: Sonata for Piano No. 8 in Cm, Op. 13
BEETHOVEN: Sonata for Piano No. 9 in E, Op. 14/1
BEETHOVEN: Sonata for Piano No. 10 in G, Op. 14/2
BEETHOVEN: Sonata for Piano No. 13 in Eb, Op. 27/1
BEETHOVEN: Sonata for Piano No. 15 in D, Op. 28
BEETHOVEN: Sonata for Piano No. 23 in Fm, Op. 57
BEETHOVEN: Sonata for Piano No. 26 in Eb, Op. 81a
BEETHOVEN: Sonata for Piano No. 28 in A, Op. 101
BEETHOVEN: Sonata for Piano No. 30 in E, Op. 109
BEETHOVEN: Sonata for Piano No. 31 in Ab, Op. 110
BEETHOVEN: Sonata for Violin & Piano in Eb, Op. 12/3
BEETHOVEN: Sonata for Violin & Piano in A, Op. 47
BEETHOVEN: Symphony No. 7 in A, Op. 92
BEETHOVEN: Trio in Bb, Op. 11
BEETHOVEN: Variations on Handel's Judas Maccabaeus
BEETHOVEN: Variations on Mozart's Magic Flute
BEETHOVEN: Ich liebe dich
BELLINI: La Ricordanza
BELLINI: Il fervido desiderio
BELLINI: Ma rendi pur contento
BELLINI: Per pieta, bell'idol mio
BEN-HAIM: Preambule from Piano Sonata
BERG: Four Songs, Op. 2
BERG: Quartet, Op. 3
BERNAUD: Hallucinations
BERNSTEIN: West Side Story Suite
BERNSTEIN: West Side Story excerpts
BIZET: Carmen (Quintet)
BOCCHERINI: Sonata No. 6 for Cello & Piano
BOTTESINI: Concerto in Bm for Doublebass
BOTTESINI: Melodie for Doublebass
BOTTESINI: Tarentelle for Doublebass
BOZZA: Ballade for Trombone
BRAHMS: Academic Festival Overture
BRAHMS: Choprale Prelude: Herzliebster Jesu
BRAHMS: Concerto for Violin (1st mvt)
BRAHMS: Fantasies for Piano, Op. 116
BRAHMS: Hungarian Dances Bk 1
BRAHMS: Quintet for Piano & Strings in Fm, Op. 34
BRAHMS: Sonata for Cello & Piano No. 1 in Em, Op. 38
BRAHMS: Sonata for Viola & Piano in Fm, Op. 120/1
BRAHMS: Sonata for Viola & Piano in Eb, Op. 120/2
BRAHMS: Sonata No. 1 for Violin & Piano in G, Op. 78
BRAHMS: Sonata No. 2 for Violin & Piano in A, Op. 100
BRAHMS: Sonata No. 3 for Violin & Piano in Dm, Op. 108
BRAHMS: Trio 1 in B, Op. 8

BRAHMS: Two Chorale Preludes on O Sacred Head
BRAHMS: Variations and Fugue on a Theme by Handel
BRAHMS: Es ist ein Ros entspringen
BRAHMS: Ständchen
BRAHMS: Feldeinsamkeit
BRAHMS: Von ewiger Liebe
BRAHMS: Weg der Liebe
BRAHMS: Die Schwestern
BRAHMS: Phänomen
BRAHMS: Die Boten der Liebe
BRAHMS: Am Strande
BRAHMS: Wie Melodien zieht es mir
BRAHMS: Meine Liebe ist grün
BRAHMS: Two Songs, Op. 91
BRITTEN: Lachrymae for Viola and Piano
CARTER: Cantata
CASSADO: Requiebros for Cello & Piano
CAVALLI: L'Ormindo
CHABRIER: A la Musique
G CHARPENTIER: Louise: Depuis le jour
CHAUSSON: Chanson perpetuelle
CHOPIN: Ballade No. 2 in F
CHOPIN: Ballade No. 4 in F minor
CHOPIN: Barcarolle
CHOPIN: Berceuse
CHOPIN: Etude in C# minor, Op. 10/4
CHOPIN: Impromptu in Ab, Op. 29
CHOPIN: Nocturne in C minor, Op. 48/1
CHOPIN: Polonaise in C# minor, Op. 26/1
CHOPIN: Polonaise in Ab, Op. 53
CHOPIN: Polonaise-Fantasy in Ab, Op. 61
CHOPIN: Polonaise brillante, Op. 3
CHOPIN: Scherzo No. 1 in B minor
CHOPIN: Scherzo No. 2 in Bb minor
CHOPIN: Variations on a Theme by Herold, Op. 12
CHOPIN: Waltz in Ab, Op. 42 CHOPIN: Sonata No. 2 in Bb minor
COPLAND: Concerto for Clarinet
R CLARKE: Sonata for Viola & Piano
CONUS: Concerto for Violin in E minor
CORRETTE: Le Phenix
COUPERIN: Fifth Order of Harpsichord Pieces
COUPERIN: Offertoire sur la grand jeu
DAVIES: The Lighthouse
DEBUSSY: Etude in Sixths
DEBUSSY: Etude in Thirds
DEBUSSY: Etude in Octaves
DEBUSSY: Fetes galantes I
DEBUSSY: L'Isle joyeuse
DEBUSSY: Mandoline
DEBUSSY: Romance
DEBUSSY: Rhapsody for Clarinet
DEBUSSY: Sonata for Cello & Piano
DEBUSSY: Sonata for Violin and Piano
DELIBES: Lakmé: Ou va la jeune indoue
DELL'ACQUA: Villanelle
DITTERSDORF: Concerto in D for Doublebass

DONAUDY: O del mio amato ben
DONAUDY: Spirate pur, spirate
DONIZETTI: La Favorita: O mio Fernando
DONIZETTI: Don Pasquale: So anch'io la virtu magica
DUBOIS: Concerto for Flute
DUPRE: Cortege et Litanie
DURUFLE: Prelude and Fugue on Alain, Op. 7
DURUFLE: Suite for Organ, Op. 5
DVORAK: Moravian Duets, Op. 32
DVORAK: Quartet in F, Op. 96
DVORAK: Quintet for Piano & Strings, Op. 81
DVORAK: Romance for Violin, Op. 11
FAURE: Apres un reve
FAURE: Automne
FAURE: Clair de lune
FAURE: En sourdine
FAURE: Les Berceaux
FAURE: Mandoline
FAURE: Elegy for Cello & Piano
FAURE: Fantasie for Flute & Piano
FAURE: Impromptu for Harp, Op. 86
FAURE: Nell
FAURE: Notre amour
FAURE: Le papillon et la fleur
FAURE: Priere
FAURE: Song without words No. 1
FLOYD: Of Mice and Men: 2 scenes
FRANCAIX: The Flower Clock
FRANCK: Piece heroique
FRANCK: Priere, Op. 20
FRANCK: Sonata for Violin & Piano in A
FRANCK: Sonata for Violin & Piano in A (cello)
FRESCOBALDI: Cento partita sopra passacagli
FRESCOBALDI: Toccata IX Bk 2
G GABRIELI: Canzon septimi toni 1
GARFIELD: Quartet for Bassoon & Strings
GLINKA: Overture to Ruslan and Ludmilla
GRIFFES: Sonata for Piano
GRANADOS: The Maiden and the Nightingale (piano)
GRANADOS: The Maiden and the Nightingale (vocal)
HAGEMAN: At the well
HAGEMAN: Do not go my love
HANDEL: Sleep why dost thou leave me
HANDEL: Sonata in Gm for Viola & Piano
HANSON: Serenade for Flute, Harp, and Strings
HARNICK: The Appletree
HAYDN: Arianna a Naxos
HAYDN: Concerto for Cello in D
HAYDN: My mother bids me bind my hair
HAYDN: Quartet in C, Op. 74/1
HAYDN: Quartet in G, Op. 76/1
HAYDN: Sonata for Piano in D, H 33
HERBERT: Concerto for Cello No. 2 in Em
HINDEMITH: Kleine Kammermusik, Op. 24/2
HINDEMITH: Sonata for Bassoon and Piano
HINDEMITH: Sonata for Solo Cello, Op. 25/3

HINDEMITH: Sonata for Doublebass
HINDEMITH: Sonata in Eb for Horn and Piano
HINDEMITH: Sonata in F for Horn and Piano
HINDEMITH: Sonata for Viola & Piano, Op.11/4
HINDEMITH: Sonata for Viola Solo, Op. 25/1
HINDEMITH: Sonata for Viola & Piano, Op. 25/4
HINDEMITH: Sonata for Solo Viola, Op. 11/5
HOIBY: Summer and Smoke
HORSMAN: The bird of the wilderness
HUMMEL: Concerto for Trumpet in Eb
IVES: A Night Song
IVES: Down East
IVES: Memories
IVES: The Seer
KENNAN: Night Soliloquy
KODALY: Duo for Violin & Cello, Op. 7
KODALY: Sonata for Solo Cello
KOUSSEVITSKY: Concerto in Em for Doublebass
KREISLER: Recitative & Scherzo
LEHAR: Merry Widow: Vilia
LISZT: Mephisto Waltz
LISZT: Oh! Quand je dors
LISZT: Im Rhein, im schönen Strome
LISZT: Die Lorelei
LISZT: Fantasy & Fugue on B-A-C-H
LISZT: Sonata in Bm
LOEB: Fantasia for Flute, Violin, and Piano
LOEB: Notturno e Scherzi for Brass
LOTTI: Crucifixus
MAHLER: Erinnerung
MAHLER: Frühlingsmorgen
MAHLER: Hans und Grethe
MAHLER: Liebst du um Schönheit
MAHLER: Kindertotenlieder
MARCELLO: Sonata in C for Doublebass
MARTINU: Madrigal Sonata
MARTINU: Sonata for Cello & Piano No. 2
MASSENET: Manon: Adieu notre petite table
MASSENET: Herodiade: Il est doux, il est bon
MASSENET: Werther: Va! Laisse couler mes larmes
MENDELSSOHN: Quartet in Em, Op. 44/2
MENDELSSOHN: Quartet in Eb, Op. 44/3
MENDELSSOHN: Sonata for Cello & Piano in D, Op. 58
MENDELSSOHN: Symphony No. 3 in A minor
MENDELSSOHN: Trio in Cm, Op. 66
MENDELSSOHN: Neue Liebe
MENDELSSOHN: Der Mond
MESSIAEN: Dieu parmi nous
MESSIAEN: Les Anges
MESSIAEN: Desseins eternels
MESSIAEN: Les enfants de Dieu
MEYERBEER: Dinorah: Ombre legere
MILHAUD: Suite for Clarinet, Violin, and Piano
MOORE: Ballad of Baby Doe: Scene
MOORE: Ballad of Baby Doe: Dearest Mama
MOORE: Ballad of Baby Doe: Willow Song

MORRILL: Frost on Snow
MORRILL: Camp Songs
MORRILL: Out of the Depths
MORRILL: Perlimplin
MORRILL: Prelude and Fugue
MORRILL: Storytime Suite
MORRILL: String Quartet
MORRILL: To an athlete dying young
MORRILL: With rue my heart is laden
MORRILL: Now hollow fires
MORRILL: Suite for Solo Horn
MORRILL: Three Pieces for Piano
MOURET: Rondeau
MOZART: Abduction: Durch Zärtlichkeit
MOZART: Abduction: Zeffiretti lusinghieri
MOZART: Abendempfindung
MOZART: Als Luise die Briefe
MOZART: Alla Turca
MOZART: Alleuia from Exultate Jubilate
MOZART: Concerto for Piano No. 23
MOZART: Cosi fan tutte: Smanie implacabili
MOZART: Magic Flute: Act 2 finale
MOZART: Marriage of Figaro: Act 2 finale
MOZART: La Clemenza di Tito: Parto, parto
MOZART: Quintet for Piano & Winds K 452
MOZART: Rondo in C for Violin and Piano
MOZART: Sonata for Piano in D, K 311
MOZART: Sonata for Piano in Bb, K 333
MOZART: Sonata for Piano in F, K 533
MOZART: Sonata for Violin & Piano in A, K 293d
MOZART: Sonata for Violin & Piano in A, K 526
MOZART: Trio in Bb, K 502
MUCZYNSKI: Sonata for Flute & Piano
NIELSEN: Concerto for Clarinet
NIELSEN: Quintet for Woodwinds
OBRADORS: Chiquitita la novia
OBRADORS: Del cabello mas sutil
PASATIERI: Washington Square
PAULUS: Concerto for Violin
PERGOLESI: Se tu m'ami
PERSICHETTI: Sonata for Organ
PETERS: Colloquies
PETERS: Lost
PETERS: Dust of Snow
PETERS: Rain in spring
PETERS: Look down fair man
PETERS: Conversation
PETERS: Little elegy
PETERS: No time ago
PETERS: The waking
PETERS: Morning scene
PETERS: Threnody for Solo Viola
PIERNE: Concertpiece for Harp & Orchestra
PONCE: Estrellita
POULENC: Chanson d'Orkenise
POULENC: Hotel
POULENC: Sanglots
POULENC: La courte paille
POULENC: Fiançailles pour rire

POULENC: "C"
POULENC: Air romantique
POULENC: Air champêtre
POULENC: Sextet for Piano and Winds
POULENC: Sonata for Flute & Piano
PROKOFIEV: Concerto for Violin No. 2 in G minor
PROKOFIEV: Lt Kije
PROKOFIEV: Sonata for Piano No. 3
PUCCINI: Gianni Schicchi
PUCCINI: Boheme: Quando m'en vo soletta
PURCELL: My dearest, my fairest
PURCELL: Music for a While
RACHMANINOFF: Concerto for Piano No. 3 (2nd & 3rd mvts)
RACHMANINOFF: In the silence of the night
RACHMANINOFF: To the children
RACHMANINOFF: Here beauty dwells
RACHMANINOFF: O cease thy singing maiden fair
RACHMANINOFF: Moment Musical op 16/4
RACHMANINOFF: Rhapsody on a Theme of Paganini
RACHMANINOFF: Sonata for Cello & Piano in G minor
RACHMANINOFF: 13 Songs from Op. 34
RACHMANINOFF: Variations on a Theme by Corelli
RANGSTROM: The only moment
RANGSTROM: Villemo
RAVEL: Alborada del gracioso
RAVEL: L'Enfant et les sortileges
RAVEL: Jeux d'eau
RAVEL: Sonatine for Piano
RAVEL: Tzigane
RAVEL: Une barque sur l'ocean
REGER: Introduction & Passacaglia for Organ in D minor
RIEGGER: Nonet for Brass
RIMSKY-KORSAKOFF: Hymn to the Sun
ROCHBERG: Symphony No. 6
RODGERS: If I loved you
ROREM: Day Music
ROREM: Cycles of Holy Songs
ROREM: Mourning Scene
ROREM: Trio for Flute, Cello, and Piano
ROREM: What if some little pain
ROREM: My Papa's Waltz
ROREM: Early in the morning
ROREM: Snake
ROREM: Rain in spring
ROREM: I am Rose
ROREM: Visits to St. Elizabeth's
ROREM: Santa Fe Songs
ROSSINI: La fioraia fiorentino
ROSSINI: Barber of Seville: Una voce poco fa
ROSSINI: Cenerentola: Non piiu mesta
ROSSINI: Italian Girl in Algiers: Cruda sorta
ROSSINI: Duetto for Cello & Doublebass
ROUSE: Symphony No. 1
SAINT-SAENS: Sonata for Clarinet & Piano
SARASATE: Carmen Fantasy
SCHEIDT: Centone V
SCHOENBERG: Phantasy for Violin & Piano
SCHOENBERG: Six Little Piano Pieces, Op. 19
SCHOENBERG: Song of the Wood Dove

SCHROEDER: Intermezzo VI
SCRIABIN: Etude in F#, op. 42/4
SCRIABIN: Etude in C# minor, op. 42/5
SCHUBERT: Auf dem Strom
SCHUBERT: Fantasy for Violin & Piano D 934
SCHUBERT: Impromptu op 90/2
SCHUBERT: Impromptu op 90/3
SCHUBERT: Moments Musicaux op 94
SCHUBERT: Quartetsatz
SCHUBERT: Quintet in A, op. 114
SCHUBERT: Sonata for Piano in A minor, Op. 42
SCHUBERT: Sonata in A minor "Arpeggione"
SCHUBERT: Sonata for Piano in A , op 120
SCHUBERT: An die Musik
SCHUBERT: Die Forelle
SCHUBERT: Du bist die Ruh
SCHUBERT: Frühlingsglaube
SCHUBERT: Gretchen am Spinnrade
SCHUMANN: Davidsbundlertänze
SCHUMANN: Fantasy in C op 17
SCHUMANN: Fantasy Pieces for Cello, op 73
SCHUMANN: Five Pieces in Folkstyle for Cello & Piano
SCHUMANN: Quartet for Piano & Strings, op. 47
SCHUMANN: Widmung
SHOSTAKOVICH: Symphony No. 1
SHOSTAKOVICH: Symphony No. 6
SHOSTAKOVICH: Trio No. 2 in E minor
SONDHEIM: A Weekend in the Country
SIBELIUS: The First Kiss
SIBELIUS: The Girl who Came from Her Love Tryst
SIBELIUS: Concerto for Violin (1st mvt)
SONDHEIM: Invocation and Instruction from the Frogs
SONDHEIM: Send in the clowns
SPOHR: Concerto for Violin No. 8
SPOHR: Songs for Soprano, Clarinet and Piano, op. 103
STOUT: Etude in C for Marimba
STOUT: Two Mexican Dances for Marimba
STRAUSS: Fledermaus: Csardas
STRAUSS: Voices of Spring
R STRAUSS: Brentano Lieder, op. 68
STRAUSS: Don Juan
STRAUSS: Rosenkavalier: final scene
STRAUSS: Morgen
STRAUSS: Heimliche aufforderung
STRAUSS: Allerseelen
STRAUSS: Zueignung
STRAUSS: Schlagende Herzen
STRAUSS: Nichts
STRAUSS: All' mein Gedanken
STRAUSS: Befreit
STRAUSS: Ständchen
STRAUSS: Nacht
STRAVINSKY: L'Histoire du Soldat
TARTINI: Concerto in D for Trumpet

TCHAIKOVSKY: Concerto for Piano No. 1 (1st mvt)
TCHAIKOVSKY: Romeo and Juliet Overture
TCHAIKOVSKY: Symphony No. 2 in C minor
TELEMANN: Concerto for Viola & Orchestra in G
THOMAS: Mignon: Je suis Titania
TOMASI: L'Atlantide
TOMASI: Concerto for Trombone
TOURNIER: Etude de concert
TOWER: Silver Ladder
TULI: Duo for Flute and Clarinet
TULI: Music for Strings
VALVERDE: Clavelitos
VANHAL: Concerto for Doublebass in E
VAUGHAN WILLIAMS: Concerto for Tuba
VERDI: Rigoletto: Caro nome
VERDI: L'esule
VERDI: Traviata: Parigi o cara
VERDI: Rigoletto: Quartet
VERDI: Trovatore: Stride la vampa
VIERNE: Finale from Organ Symphony No. 1
VILLA LOBOS: Bachianas Brasileiras 5
VIVALDI: Sonata No. 6 for Doublebass
WAGNER: Siegfried Idyll
WARD The Crucible (finale Act 1)
WALLACE: Ritual Dance
WALLACE: Between Three
WALLACE: String Quartet
WARREN: Heather
WARREN: White horses of the sea
WEBER: Andante & Hungarian Rondo for Bassoon
WEILL: Street Scene: Ice Cream
WIENIAWSKI: Polonaise de concert op 4
YSYAE: Sonata 4 for Violin Solo
YSAYE: Sonata 6 for Violin Solo
ZIVIAN: Fantasy for Piano

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